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AMERICAN CONCERTO, by the distinguished composer, Domenico Savino, received its premiere performance on September 26th over a coast-to-coast hook-up of the Blue Network. Presented by Paul Whiteman, dean of modern American music, the concerto was brilliantly conducted by the composer himself.

AMERICAN CONCERTO is a miniature concerto with a total playing time of thirteen minutes. It was composed by Mr. Savino to fill the special need for a concerto brief enough to fit into educational concert programs.

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The first movement, *allegro moderato*, is based on two themes. The early theme is majestic in character; the principal theme is flowing and lyrical. In the second movement, *andantino-languido-espressivo*, a slow theme suggestive of American blues is developed with striking originality. The third movement, *allegro vivace*, is bright and rhythmic.

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AMERICAN CONCERTO is published for piano, with orchestra guide and second piano accompaniment. A rental orchestration is available.

J. J. R.

ROBBINS MUSIC CORPORATION
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DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

NOVEMBER-DECEMBER, 1944

VOL. II, No. 6

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IN THIS ISSUE

JAZZY-SOUNDING "revival" songs . . . stately hymns . . . chant bearing the name of St. Gregory . . . noble anthems . . . the Sunday school song . . . florid Italian masses . . . the great organ . . . the wheezy reed organ . . . the out-of-tune piano . . . the skilled paid choir . . . the volunteer choir—sometimes good, sometimes not . . . the professional soloist . . . the volunteer soloist with more enthusiasm and confidence than musicianship and voice quality . . . good music . . . poor music . . . good performance . . . poor performance . . . vested choirs . . . congregation singing.

All these elements and many more provide to millions of Americans their most personal and intimate contact with music—to the millions of Americans who listen to much music of all kinds but who find their closest personal association with music in the services of the congregations in which they worship.

The kind of music used in their services, the tradition and manner of its performance, its relation to the service itself—all these vary as do faiths and creeds. Yet, all of them recognize and uphold the power of music in worship, and in so doing pay the greatest of tributes to music as a universal means of emotional and spiritual expression.



The professional musician is all too often not sufficiently concerned with the music of the church. He thinks more in terms of concert hall and radio. His church affiliation and his churchgoing record are items that are perhaps better passed over quickly. But, regardless of his own personal relation to the church and its music, he must realize that the music of worship is one of the greatest contributions of music to a total culture of living.

In all the work of professional musicians one of the greatest weaknesses lies in the lack of coordination between the music activities of

schools and those of churches. What better reason is there for the development of good school choirs than to supply competent singers to the church choirs of their communities? What better source of talent does the church choirmaster have than the high school choir? But, sad to say, the school music director and the church musician many times have few contacts with each other and little mutual understanding of their community of interest which, after all, is *the community itself*.



In this issue we present a number of articles which have to do with the progressive and expanding music programs of some of our largest church congregations. All of them clearly indicate that church music is on the move as never before. Local congregations, pastors, and high church authorities are coming to realize more clearly the potent force of music in worship. No longer are most of them satisfied with nondescript music, poorly performed. While radio and other modern channels of music transmission may be accused of the propagation of music on lower aesthetic levels, let us not forget that they have also brought to millions of people great religious music well performed by competent organists, singers, and choruses. These listeners have come to know the beauty of fine performance of good sacred music. This is bound to have its effect in raising the standards of music in their church services.



The Presbyterian Church, U. S. A. has appointed a director of music in its educational division. The principal seminary of the Southern Baptist congregation expands its music department. Catholic music educators form a new national organization. Birmingham-Southern starts a new church music demonstration

school. The Mormon church continues its traditionally fine music program in full force. The warden of the American Guild of Organists, who has been doing extensive traveling around the country presents a bright picture of the progress of church music in 1944.

In future issues we shall present others of the many forward-looking developments which are taking place in congregations and training institutions.

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MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

"Make a Joyful Noise Unto the Lord"

By JOHN MILTON KELLY

The newly-appointed Director of Music of the Board of Christian Education of the Presbyterian Church, U.S.A., tells of plans to make that church "a singing church."



THEY kingdom come . . . on earth as it is in the heaven." The world is realizing with more intelligence and conviction than ever before, that if the kingdom is to come on earth as it is in heaven it must come through the effort of individuals charged with a dynamic power which comes from God.

Music has power! In the secular world, on every hand, the power of music is being demonstrated. Music is used in industry to promote relaxation and to increase production. Music is used in medicine to calm the tired brain and regulate the heartbeat to make diagnosis and cure more effective. Music is restoring the shattered nerves of many of our war veterans. Yes music has power! The great youth movements of the past generation were borne on the wings of song. Music has a power for evil and a power for good.

All of us know the part that music is playing in morale building. The radio has made it possible for men in the front lines, on battleships, and in the air to keep in close contact with the world of music. Millions of young men and women who considered music superficial before Pearl Harbor have learned to depend upon it for inspiration and comfort.

When the war is over, soldiers, sailors, and marines, WACS, WAVES, SPARS, and the thousands of non-combat service people who are doing their share for our country will wish to continue their contact with music. How are those who have learned to sing together, to listen together, to work together with the rhythm of music in their souls going to be able to continue their participation and appreciation? The doors of our churches must be thrown wide to make room for the men and women with a song in their hearts. The church must provide adequate leaders, interest, challenge, and vital Christian spirit.

A "Singing Religion"

Christianity is a "singing religion" and has provided the impetus for creative thought and musical genius since the time of Christ. The heritage of the Christian Church is a rich and inspiring one and music, being the child of God, belongs to the church. Out of the vision and forethought of a group of far-seeing men and women who realized the heritage of our church, the power of music, and the value of worship in the lives of individuals was born the

Portfolio of Sacred Music for the Presbyterian Church, U. S. A. With the consciousness of the need for music, of the sad neglect of this powerful agency for close communion with God, and of the haphazard direction of worship and music leadership in the Presbyterian Church, this Portfolio, authorized by the General Assembly and directed by the Board of Christian Education of the Presbyterian Church, was created September 1, 1944.

Great music of the church has been born of the deepest emotions of man's soul. It has the power to create in man elevating thoughts and emotions of deepest reverence and highest praise. Too long the church has been satisfied to express its praise, reverence, awe, joy, faith, and confidence with mediocre music. Too long the seminaries have held that music is not part of the pastor's problems and responsibility. Too long the churches have neglected the leadership available in their own congregation. And too long the public school and the church have failed to realize their great possibilities for coordination and cooperation in the field of music.

The Portfolio of Sacred Music will
(Continued on page 27)

The Role of Music in the Mormon Church

By CONRAD B. HARRISON

Music in Mormon churches and communities is well organized and plays an important part in church and community life. Mr. Harrison is music editor of the *Deseret News*.

IT is not just by chance that music is so significant in the history and present-day activities of the Church of Jesus Christ of Latter-Day-Saints, more commonly referred to as the Mormon Church. Early recognition of the importance of music in formal church services and informal functions gave it a natural place in the thorough organization for which Mormons are famous. Thus, through nearly one hundred fifteen years music has typified the democratic participation so characteristic of the church itself.

Even in congregational singing, the most common and simplest form of music employed by Protestant churches, the Latter-Day-Saints leave nothing to chance. In this activity, the entire membership of the church is invited to participate, but under fixed supervision.

Congregations at Sunday services and at weekly meetings of five or

more basic and auxiliary organizations sing under the direction of a "chorister" and are accompanied by an "organist," both duly appointed by officers of each group and sustained by the membership. Upon accepting the calling, they serve willingly, without pay or gratuities.

Where no duplications appear, over 1,200 wards, basic ecclesiastical units of the church, harboring from 200 to 2,000 members each, will draw twelve people from their memberships into this work. Some wards increase this figure to as high as 18 to care for weekly meetings conducted by various other organizations. These choristers and organists, selected with care and consideration for musical training and background, form a hub around which revolves a music pattern that greatly influences community life. "Choristers" in most instances become directors of music schedules that form an integral part of auxiliary activities.

In addition to opening and closing congregational singing, for instance, the Sunday school music conductor is given a brief period in each opening assembly for "song practice." At this time young and old are made more familiar with hymns of the church. This sort of training is largely responsible for the well-balanced quality of congregational singing heard in the average L. D. S. audience at regular Sunday service.

In many wards an additional director and accompanist are selected for guiding the young voices in the

Junior Sunday School. Familiar church hymns and appropriate children's songs are made a part of the child's life.

More advanced in this regard, however, is the church's Primary Association for children from four to twelve years of age. Here again we find the ever-present director and accompanist for the general group. Classroom singing is encouraged, and singing games and small chorus work become a part of Primary functions.

Beyond the Primary the Mormon child is offered the more advanced activities of Mutual Improvement Associations. Although they meet jointly in general assembly, the young men's and young women's organizations each have their musical directors and accompanists. Jointly and separately they carry on music programs that include male, women's, and mixed choruses, operettas, and other forms of musical entertainment. These activities are included in church-wide encouragement of wholesome recreation and are part of an MIA activities schedule that also includes drama, vaudeville, dancing, and other forms of amusement under proper supervision.

Music is also employed in congregational singing by the National Women's Relief Society, one of the first auxiliaries organized by the church. This organization at one time placed great stress on singing with organizations of groups of "Singing Mothers," some of which gained national prominence before

Conrad B. Harrison



On page 42 of this issue will be found Glenn Gildersleeve's impressions of music in Mormon churches and communities, as contained in a letter to the editor of *Music Publishers Journal*.



Tracy Y. Cannon

conflict with established music programs of the church brought about their disbandment.

In many wards the holders of the Priesthood — male members twelve years of age and older — conduct weekly meetings and appoint a music director and accompanist. Results of this attention to singing are evident at the annual and semiannual conferences of the church, when more than 4,000 men at the Priesthood session in the famous Mormon Tabernacle form a huge and inspiring male chorus in their congregational singing.

Such is the general picture of a mass participation program that forms a basis for music in the Mormon Church.

Of a more specific nature, the ward choirs, along with MIA and other choral groups organized in the various stakes (ecclesiastical units of several wards each) and the famous

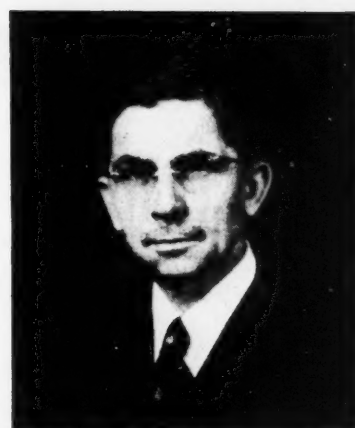


Alexander Schreiner

Tabernacle Choir, offer music more deeply liturgical in nature.

A recent survey conducted by members of the General Music Committee of the church, under whose direction the Mormon music program operates, showed that 500 wards reporting had organized choirs with an average membership of 25. Little of their music is taken from the hymnal, and their singing is confined largely to Sunday evening services.

The ward choir offers those who are better equipped vocally an opportunity to become acquainted with finer choral works, and in many instances the choir members are exposed to professional direction. Other choirs are conducted by persons who are musically qualified and who have at least been introduced to proper methods of conducting through efforts of the General Music Committee. Herein probably lies



J. Spencer Cornwall

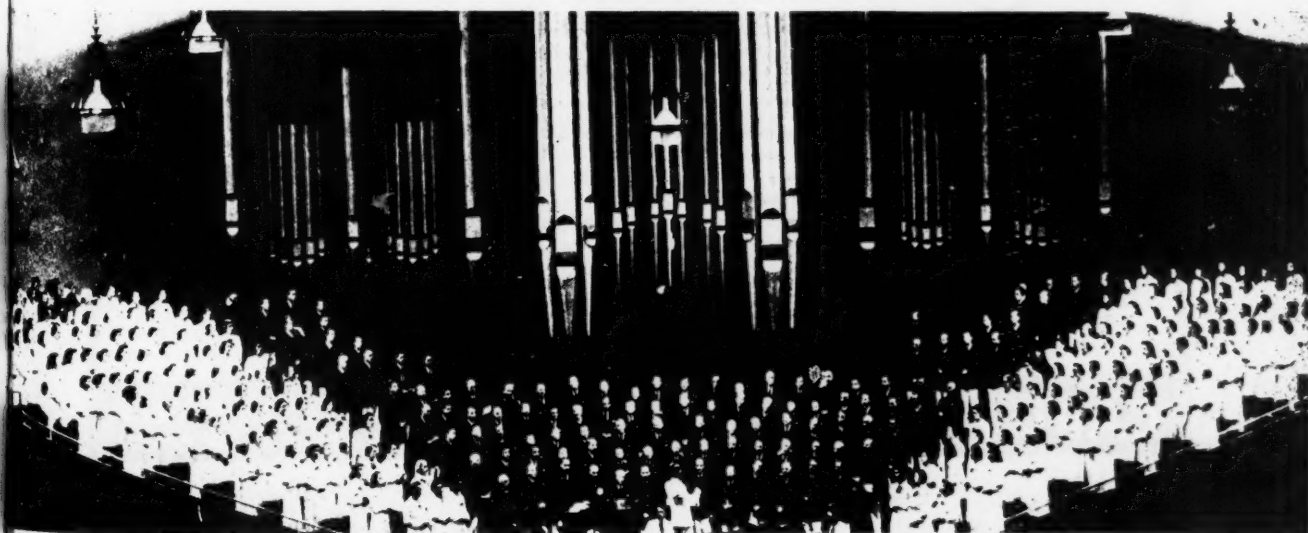
the best explanation for the better-than-average congregational singing and extensive choir work among the Mormons.

With Tracy Y. Cannon, chairman of the General Music Committee, as the motivating force and general supervisor of the movement, training for leadership employed thirty-seven teachers who gave instruction in pre-war years to the many conductors and organists in wards and stakes of the church. Under Mr. Cannon's plan the instruction was given for a very small fee, this going to defray expenses of the instructors. Registrations in this program totalled 7,000 up to the time war curtailed the program.

Principles of conducting were taught in courses which also included practical experience for the student. Pipe and reed organ instruction for the organist was also made

(Continued on page 42)

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School Training and Church Choirs

By MAURICE C. WHITNEY

Mr. Whitney is director of music in the public schools of Glens Falls, N. Y., and is active in church music. His article will be of interest to church and school musicians.

THE music departments of our high schools are developing instrumental and vocal organizations of proficiency, quality, and size that would have been considered impossible a few decades ago. Every year many students are being graduated with a fine background of musicianship and choral or instrumental technique. What happens to the musical development of these young people after graduation? What opportunities are provided for musical participation in the adult life of the community? For how many of these musicians does high school commencement really mean the beginning of greater musical activity?

To all who are seriously interested in the future of music in America, the discouraging answers to these questions are a matter of grave concern. Although the years before the war saw some increase in the number of community symphony orchestras, this was by no means in proportion to the increasing number of orchestral players in high school, and in the two fields where the secondary school development has been most spectacular, choir and bands, the development of adult community groups has been negligible.

In the case of the instrumental groups there may be some legitimate reasons for this state of affairs. A community band or orchestra requires, first, a capable director and impresario, which many towns may be unable to supply. Because in many schools it is the custom to supply the larger, rarer, and more expensive instruments, we often find high school graduates who are competent players but who do not own an instrument. A certain amount of financial backing is necessary, at least in the early stages of such an



organization, to provide a library, remuneration for the conductor, and funds for other expenses. There are probably still other obstacles, but lack of interest on the part of graduating high school musicians is certainly not one of them.

For the vocalists, however, the picture is entirely different. Although some of the difficulties mentioned above might apply to the formation of a community chorus, every community has a church and practically every church has a choir. It would seem as if the church choir provides a made-to-order opportunity for the high school singer to continue his active participation in music and to develop further his skill in singing. His musical instrument is always with him, and in the church a competent, paid director and an adequate library are at his disposal. Certainly there is no reason why high school graduation should mean musical decapitation to the singer. Nevertheless, we witness the strange and distressing paradox of accomplished, interested singers who never take part in organized musical activity

after leaving school, while choir directors in hundreds of churches bewail the lack of new material for their choirs.

It is not the purpose of this article to provide the answers to this problem, but the first step is obvious.

There must be some sort of coordination between church and school choral directors. Such a link would lend additional purpose to the school music program and would enhance the size and quality of the musical groups of the church. In a few communities such a cooperative scheme is now functioning with benefit to the school director, the church director and — most important — to the singer. In most such cases, however, it is the school director who has taken the initiative in inaugurating the plan, although the choir director receives greater, more direct, benefit. Rare indeed is the instance in which the church organist or choir director seeks the cooperation of the school music department.

We must admit that the quality of musical performance of most church choirs is not very high (although this doubtless will not apply to the choirs of any directors who are interested enough in their profession to be reading this article). The reasons for this deficiency, as offered by the choir directors, are many and varied: inadequate rehearsal time, inadequate appropriations to pay singers, not enough young singers, and, now, most of the men have gone to war. Yet some superior school choirs have been trained with an hour and a half per week of rehearsal time. The question of paying or not paying church choir singers will not be discussed here, but if the church budget does

(Continued on page 36)

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Building Successful Children's Choirs

By RUTH KREHBIEL JACOBS

Mrs. Jacobs is widely known for her work with children's choirs in the First Congregational Church in Los Angeles and as head of music in Marlborough School.



AT LONG last the Children's Choir is achieving its rightful recognition. Until the military draft began to make a balanced adult choir a thing of memory, very few churches or directors cared to be bothered with a Children's Choir. Church officials were afraid to threaten the sanctity of the service by the introduction of a crowd of restless youngsters, and the choir director refused to insult the dignity of his position by wasting time on unruly children. Some untrained but willing high school girl was placed in charge, and the Children's Choir kept its noisy place in the dim background of the musical setup.

In the meantime, the Episcopal Church, using children, has continued to produce beautiful church music; and the schools have been creating increasingly excellent choirs. Fortunately the church is beginning to recognize the gold mine it has so long and so unwisely neglected.

It is my firm belief that no other organization for children that the church has ever sponsored has the possibilities inherent in the Children's Choir. It not only encourages worship, but it makes the children directly responsible for the creation and maintaining of worship. It teaches cooperation and self-control, without which the choir cannot continue to exist. Although the first fruits of choir training are a deepened spiritual life and a broadened cultural background and interest, this training also offers many natural opportunities for physical activities and handicraft projects. The church should be deeply grateful to the

Children's Choir for it creates loyalties and, in a progressive choir system, forms a bridge over that dangerous adolescent period when a large percentage of children are lost to the church.

Obviously, the Children's Choir is the training ground for an intelligently routinized Adult Choir. But in spite of the great potential benefits, the greatest value of the Children's Choir lies in the immediate beauty it can bring into the church services. But how is that beauty to be achieved? Here are a few guideposts that may help the sincere director to find his way to success and satisfaction.

I. *Qualifications of the successful director*

Musicianship: basic musical knowledge; basic vocal knowledge; discrimination in selection and use of music

Imagination

Inventiveness

Ability to get along with children

Poise, quiet control (no nervous or staccato approach)

Spiritual quality; reverence and the ability to transmit it

Analytical ability; ability to evaluate results.

II. *Organizing a Children's Choir*

Plan carefully before acting

Get the cooperation of minister and church school officers

Meet the children in their classes and organizations

Be certain that parents are well informed about the choir

See that the project is well publicized

Make membership definitely selective

Limit the age range of the choir.

III. *Selecting numbers*

Consider these qualities of equal importance: clear voice; general musicianship; attitude

Set a definite time for tryouts
Hear each applicant alone

Keep a card catalogue of all applicants: name, age, grade in school, address and telephone, parents' name, quality and range of voice, quickness of musical reaction, general attitude, etc.

IV. *Qualities of good children's tone*

Natural, floating quality

Free production; no straining or harshness

Vitality in rhythm and tone

Accuracy of pitch and intervals

Clear diction

Artistic control — flexibility and intelligent phrasing.

V. *Developing good tone*

Have a definite idea of the tone desired

Pay attention to posture

Guard against noisy breathing

Avoid songs with low range

(Continued on page 49)

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- 136 I Will Lift Up Mine Eyes Unto The Hills _____
Erwin/Harlow—12c
- 137 Christie Eleison _____ Josquin Des Pres—12c
- 132 Bless The Lord, O My Soul (Psalm 103) _____ Gessler
- 130 Lord Now Lettest Thou Thy Servant _____ King—12c
- 131 Come Now, 'Neath Jesus' Cross. Moeller/Holst—12c
- 128 Sweet Spirit, Comfort Me! _____ Bratton—12c
- 126 Brave New World _____ Schramm
- 124 God, The All-Powerful _____ Lwoff/Walton—20c
- 125 Sweet Jesus, Guide My Feet _____ Meeker
- 127 Songs Of Praise _____ Gessler
- 103 Hail Gaddening Light _____ Kastalsky/Ray
- 104 O God Beneath Thy Guiding Hand _____
Tal'is/Loflin—20c
- 105 Cantata Domino (Sing Unto The Lord) _____
Hasser/Terry
- 106 In The Valley Below _____ Arr. by E. Manney—20c
- 107 Fearin' Of The Judgment Day (Spiritual) _____ Swift
- 110 The Lilac Tree (Perspicacity) _____ Gartlan
- 112 Let Freedom Ring _____ Schramm
- 115 God Save The People _____ Genet/Elliott
- 116 Praise Jehovah _____ Mozart/Binder—20c
- 117 O Saviour Of The World _____ Goss/Ray
- 118 The American Song _____ Martin/Smith—20c

MIXED (S.A.B.)

- 144 Let Thy Shield From Ill Defend Us _____ Weber/Springer

WOMEN'S (S.A.)

- Cat. No. _____
- 113 The Lilac Tree (Perspicacity) _____ Gartlan
- 120 Let Freedom Ring _____ Schramm
- 121 The World Is Yours _____ Schramm
- 122 Brave New World _____ Schramm
- 123 Mon Petit Mari _____
(Based on a Folk Song)—F/E text _____ Henried

WOMEN'S (S.S.A.)

- 142 Lacrimosa (Canon) _____ Schubert/Falk—12c
- 140 The Owl _____ Tennyson/Jokl
- 135 Cradle Song _____ Blake/Eisler
- 134 Music When Soft Voices Die _____ Shelley/Taylor
- 133 I Wait Alone Beside The Sea (S.S.A.A.) _____
Simpson/Gessler
- 129 Let Freedom Ring _____ Schramm
- 102 In The Valley Below _____ Arr. by E. Manney—20c
- 103 O Saviour Of The World _____ Gross/Ray
- 101 In The Boat _____ Grieg/Loflin
- 109 The Lilac Tree (Perspicacity) _____ Gartlan
- 114 Sunset _____ Walton

MEN'S (T.T.B.B.)

- 139 Hymn of Soviet Union _____
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The Elements of Good Volunteer Organization

By ENSIGN PAUL SWARM, USCGR

In civilian life Mr. Swarm was organist and choirmaster of the First Baptist Church, Decatur, Ill. A Coast Guard officer now, he continues his interest in church music.

MANY times, directors of mediocre choruses attend a brilliant concert of a professional choir and go home discouraged—not because they dislike the presentation, but because they crave an equally successful group to conduct. The dissatisfaction is usually dismissed by the thought, "Why shouldn't they be good? They can afford to hire the best singers."

This attitude overlooks the fact that most outstanding musical groups start as volunteer organizations, but eventually produce music important enough to justify their perpetuation through funds made available by an appreciative public, church, or school. Some well-established choirs and orchestras have reached a point where they no longer have financial problems. Enough cash is available to procure a well-trained conductor and competent musicians, thereby permitting all time and effort to be directed toward the study, rehearsal, and presentation of outstanding music.

Members of such groups are loyal and dependable because of their interest in music and the monetary compensation they receive. The music they produce is enviable and rare, but it need not discourage those directors of groups that are in an earlier stage of development. Rather, it should set up a goal toward which to work. As a matter of fact, a contribution of greater creative significance can be made when the community conceives, bears, and nurtures a group of its own. Surely it would be a challenge for one to visu-

alize building a volunteer choir that would prove so indispensable to a community that its perpetuation would be assured by public interest and financial backing.

On the other hand, one may prefer the challenge of keeping the organization on a volunteer basis. If this latter program of action is chosen one thing is sure—important values must be offered to attract and hold volunteers. If the members are not paid in money, they must be offered compensation that means as much as or more than cold cash. What are some of these values? What makes individuals give up their personal time for choir rehearsals, church services, and evening musicals? What impels a college student to go to choir rehearsal in preference to a dance?

The discussion that follows attempts to answer these questions in part. The suggestions given are limited to basic factors and those often overlooked, and are intended to help musicians who would start a volunteer musical organization in their community, as well as those who would improve an existing volunteer group. Although the comments below refer directly to a church choir, similar fundamentals are necessary for any musical unit.

Twofold Purpose

Music has always been a handmaid of religion. It is a worthy handmaid, not when its function is to make a service "pretty," but rather when its function is witness to the objective majesty of God or the need of

man as he worships in his Father's house. Church music sung by the most professional choirs will not really "come off" if its function is simply to create atmosphere. Atmosphere, which at its best makes man aware of the presence of God, is the by-product of the objective worship of God. Just as happiness is never an end in itself but the by-product of purposeful living, so atmosphere is not an end in itself but the by-product of human awareness of the Divine Presence.

If this fundamental orientation motivates the founding of a volunteer church choir, the concern for the individual choir member will follow.

Benefit must accrue in both directions if the choir is to be a success. The choir director, as a representative of the church, should consider at all times the development of individual choir members as well as the immediate success of the choral organization. It may be necessary to dispense with a solo in an anthem to enable a soloist to make an out-of-town trip with a school ensemble, but the very development that he may receive from that trip may be a step toward making him a more valuable member of the church choir. A successful leader must look to the future—he must look much further than next Sunday's service.

Tryouts for choir membership can be announced in the church bulletin, in folders distributed in public schools, in the newspapers and by direct mail. Any person having a

(Continued on page 50)

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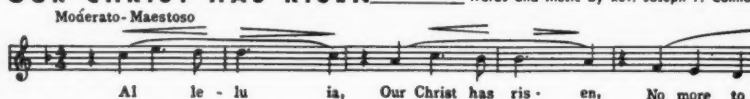
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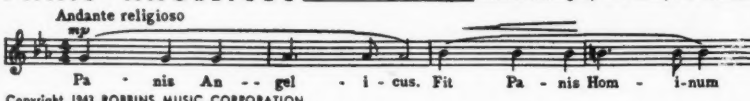
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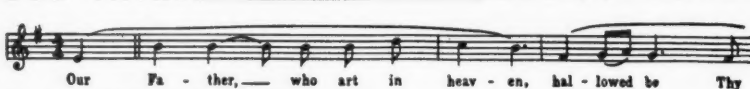
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The National Catholic Music Educators Association

By SISTER M. XAVERIA, O.S.F.

The first vice-president of this newly-formed organization of Catholic music educators tells of its purpose and plans for the music education of Catholic youth.

CATHOLIC music educators have been groping in the dark for a long time, unable to see clearly the many and varied aims of their task, unable to plan for an ordered future, unable (frequently) to find aids to the furtherance of any plans. The biennial conventions of the Music Educators National Conference, it is true, furnished inspiration and an opportunity for the interchange of ideas with many of the greatest minds in the fields of education and music. But somehow, for Catholic music educators, the conventions of the MENC were an inadequate solution to the problems particularly pressing in Catholic circles.

It was to meet this need for an organization that would aid the Catholic music teacher that the National Catholic Music Educators Association was organized. It was to be an association dedicated to the service, not of music education merely, but of *Catholic* music education. It was intended to serve members of religious communities and others interested in the furtherance of music in the Catholic schools as an organization in which they could air their difficulties without fear of proving tiresome to others primarily concerned with purely secular music. It was to be a society whose aims and purposes were predicated on a Catholic outlook on music education.

The framers of the constitution of the NCMEA have set down as the first objective of the Association: "To promote a general interest in good music, liturgical and secular, in the Catholic Schools." Here the first place is rightly given to liturgical

music, music for the divine services. In the Catholic educational system sacred music must be at once the aim and the inspiration of all music instruction. The NCMEA holds it as a prime principle that sacred music is the fundamental factor in any music education that can be considered truly Catholic. For the ultimate goal of the course in music in a Catholic institution—a goal so supreme and self-sufficient that, aside from any other objective, it makes the study of music absolutely imperative—is to make possible the full participation of Catholic youth in the service of God, and thus realize the cherished hope of Pope Pius X, that the faithful will take an active part in ecclesiastical functions, as was the case in ancient times. Moreover, liturgical music—comprising, as it does, Gregorian Chant and classic polyphony, as well as suitable music of the modern harmonic types—offers a wide range.

Catholic Principles

Following a conviction of what are Catholic principles in music education, and adhering to the ideals so admirably expressed in the *motu proprio* of the sainted Pius X, the NCMEA purposes so to plan its demonstrations and shape its programs that teachers will be fully conscious of the import of liturgical music, not only in the church, but also in the school as the training ground for the church.

But while sacred music is the core of our music program, it is not to be taught to the exclusion of secular music. It is the function of the

Catholic school to form the minds of the children through sound doctrine and their hearts through sound feeling. The art of music is one of the most powerful media in the education of the emotions. Gregorian Chant, therefore, is, and must remain, pre-eminently the education of the Catholic feeling. The children should be taught to "pray in music," and thus the ultimate aim in teaching the Chant should be to lead the children to look upon it as the musical expression of the divine, infinite relations of the soul with its Creator.

However, religion is not taught to the exclusion of other branches of learning in our Catholic schools. Secular music is also taught there, and the children should be trained to look upon it as the expression of human, finite activities and contacts of everyday life. If there is anything amiss in our present-day teaching of secular music, then the NCMEA through the medium of its promotional activities, will endeavor to set matters right.

As the second of its objectives the NCMEA lists: "To encourage a spirit of cooperation and mutual helpfulness among Catholic music educators." It is precisely here that the NCMEA aims to fulfill an ardent desire. Efforts that are made singly or by small groups tend to exhaust themselves and become lost in the bewilderment that arises from isolation. Where there is no interchange of ideas there is, all too frequently, a sterility of ideas. The new is never tried, and often is even unheard of. But cooperative organization will stimulate a more vigorous

(Continued on page 48)

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Perspectives in Church Music



By OLAF C. CHRISTIANSEN

Mr. Christiansen comes of a family that is famous in the field of choral music. He is a member of the faculty of St. Olaf's College, Northfield, Minn.

CHURCH musicians are accustomed to romantic music. Speaking as one of them, I would say that we are responsive to anything that is melodic, that has conventional harmonies (modern system of keys). We accept completely the metrical form of music, but we are a little hesitant about even trying selections that are somewhat foreign to our field of literature and experience, the romantic school of composition.

We must think of music as something vast and full of potentialities. Music reflects various incidents in the course of history which have had an effect on civilization. Those periods of history offer us today usable material which we are ignoring, with the result that we are limiting ourselves to the concert type of music. Our congregations appreciate that style only, because they are not educated to other and more inclusive styles. We, as leaders and musicians, should make an effort to broaden our view and, in turn, that of the people we are serving so that they also may appreciate some of the things that have meant so much to people in the past.

When we turn to a consideration of the music of the future, we must admit that a great deal of music written today is not worth preserving, although some sincere expressions of our contemporary thought and feeling are evolving. It is very

much like looking out of a window. We stand a distance away from it and see only what we have grown up in—the romantic school. In church music there is a wealth of material that we are not touching simply because we are looking at the whole thing from a distance. Let us move closer to the window and get a broader view along with a little tolerance. We will soon find ourselves inquisitive, and later we will accept many styles which we have learned to understand. Work and study will reveal that there is great beauty just outside the sphere of our past musical experience. Much of this old music is not for concert, but for the church.

Something Permanent

The period just preceding the sixteenth century is very interesting! Then we did not have the new thought—the Renaissance, the freedom of individual expression. The creative work of that period stands out as a perpetual and universal expression. That is what we want in church. Something that will express what we feel as a group; something that is permanent.

When the choir sings, it must be something that will impress everyone. Shall it impress them as entertainment or as a background for worship? What type of music creates that atmosphere which is desirable in

church? We find that it is the modal harmony which has always been associated with church. When the band marches down the street, our feet begin to move in time, and we experience the thrill and blare of the spectacular. When we hear jazz music on the radio we feel the excited tempo of the night club. When we hear music in the modes we are transported to the ethereal, impersonal, spiritual realms.

We want to offer congregations something to lead them away from secular routines of thought. People come to church for various reasons. Some to hear the music; some to see friends; some to catch up on fashions; some to hear the minister. But, really, down in their hearts, they have a higher purpose in coming to church. That purpose is to commune with God. Our duty as choirmasters and church organists should be to satisfy this highest, sincere desire. Therefore, why not use that music which for generations and centuries has had ennobling effect? We must know it in order to pass it on to our choirs. When they understand it, they will love it, and when the members of the congregation hear it for a while they will submit to the spirit of simplicity and truth—forgetting the superficial things of life. It is then that people relax in body and mind, and through repose and submission become receptive to inspiration.

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The Composer's Lot in America

By VERNON DUKE

In this, the second of a series of articles, Mr. Duke presents specific examples of difficulties encountered by a composer in securing performances of his works.



THE familiar question, "Can you make any money writing serious music?" is still answered in the negative by 95 per cent of contemporary composers. It should be rephrased as, "Can you actually *afford* to write serious music?" There is a real poser. Most of us cannot afford to but we do it, and not grudgingly either, because writing this kind of music is the sheerest labor of love. Only too often it is unrewarded love because, while all composers are in love with music, Dame Music favors only a few.

Composers know that it costs a lot to put so-called "uncommercial" music on paper and thus enable an orchestra to play it. I thought that laymen knew this, too, but apparently this is not the case, for only recently Mr. Mark A. Schubart of the *New York Times* music staff authored an article titled "Finances and the Composer." (This article is reprinted on page 28 of this issue of *Music Publishers Journal*.) It is obviously intended to be an eye opener. According to Mr. Schubart the copying, blueprinting, binding, mailing, etc., of an average newly-born symphony amounts to \$1,100. Mr. Schubart's figures were unquestionably obtained from an authentic source—judging from the number of pages, probably Shostakovich—and while I applaud him for letting his readers in on these "backstage" revelations, I must go him one better.

Does the layman know that it costs money not only to get one's music copied but also, in numerous cases, to get it performed? While this is not an autobiography, I might

perhaps be permitted to quote from my own record. In 1937, while working for Samuel Goldwyn for a very tidy weekly consideration, I became worried about letting the Hollywood grass grow under my feet. I completed a large choral work and spent a great deal of money on extracting the parts. I then sent a letter to a dozen or more conductors calling their attention to my opus. As usual, there were several replies of the politely noncommittal sort, but after many weeks a reputable, industrious, and unusually adventurous conductor of a choral organization asked to see the score. See the score he did and what he saw he liked. "Yes, I'll take it," he said. "There is one hitch, however. Our finances do not permit engaging an orchestra. May we give your work with piano accompaniment?" This appeared unthinkable, as the work was constructed on massive lines, and an orchestra was essential to balance the opulent sound of a large chorus. Rather than refuse the rare miracle of a performance, I hit on the idea of letting the fairly solvent Duke pay for Dukelsky the Pauper. On my return to New York, I thanked the conductor for his interest in my music and told him not to worry about lacking the funds for an orchestra—that I'd gladly provide them out of my Hollywood earnings. My proposition was gratefully accepted and I promptly produced a check for \$1,200, which was to pay for the services of one of the country's top orchestras for a solitary evening's performance plus two rehearsals. My music was to share the program with a much

longer choral work by a composer now dead and so greatly esteemed by the people of New York that a society bearing his name is in existence. This society, by the way, was not heard from by the time of the proposed performance, no support was offered by it and I wound up paying not only for the performance of my music but also for that of my dead colleague. An ironical touch was added by the fact that he received better "billing," in Broadway parlance, perhaps because his work was forty minutes longer than mine.

After two rehearsals the orchestra was so ragged that a third rehearsal became imperative. I conferred with the secretary of the choral society, whose sponsorship committee boasts the names of some of our most affluent citizens, and suggested that since I was already \$1,200 out of pocket, I would deem it desirable and proper to have the costs of an extra rehearsal defrayed by the committee members. The answer was an emphatic "No!"—and out came my Hollywood fountain pen and 250 more Hollywood dollars.

The concert took place and my music got a good audience reception and the traditional "mixed" notices. It is significant to note that all the reviewers who did not like my work complained that such an unworthy concoction should share the bill with a "masterpiece." Little did they know that they wouldn't have had the opportunity to hear the masterpiece were it not for the offending concocter! As a final ironical touch, I received no performance fee.

(Continued on page 15)

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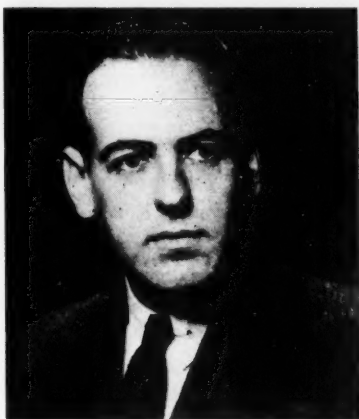
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Finances and the Contemporary Composer

By MARK A. SCHUBART

Mr. Schubart, a member of the music staff of the *New York Times*, offers some statistics which may be very surprising to those who are not composers.

DR. Serge Koussevitzky remarked during a recent interview that one of the most serious problems facing young composers today is what he bluntly termed "money." Dr. Koussevitzky did not go into detail on the subject, but, as an intensely practical musician and one who has watched the growth of so many young artists, he knows whereof he speaks. For financial problems are not only worrisome and inconvenient; they are a very serious obstacle to the creative growth of the artist.

Thus far meager financial returns have not stopped the production of new works for our concert halls, but they have brought into being a new species of artist—a man who cannot, no matter how brilliant, live by his art, but must turn to allied fields for his livelihood. Almost every composer in this country today is a part-time composer who teaches, writes criticism, does more or less hack work for movie studios and radio stations or spends much more time than he wishes pursuing a career as an instrumentalist or conductor. In these latter endeavors he is, if competent, rewarded with a relatively lavish hand. But his creative output, his most important work, is regarded as a commercially worthless commodity.

Not a New Problem

This is not a new problem; it has been in the making for a century or more. Nor is it an unfamiliar one to those who have concerned themselves with this country's artistic growth. But it is one which demands

careful consideration. It should be examined and discussed, not in vague, grand-sounding generalities, but in concrete, explicit terms.

Let us, therefore, introduce ourselves to Mr. X, a gifted young American composer, who has just completed his first symphony after a year or more of incessant labor. Mr. X is naturally eager to show his score to the conductors of our major orchestras, but in order to do so he must first have several presentable copies of the work available. This means that unless he is willing and able to spend long weeks copying the score in ink on transparent paper, he must engage a professional copyist to do the work. Mr. X's symphony is 200 pages long, his copyist's fee is a modest \$2 per page.

After the work is copied it must be blueprinted, which will run Mr. X about 9 cents per page or \$18 per copy, plus \$2 for binding. Since conductors often keep a score for as much as a year while pondering its merits, Mr. X must have at least six copies made.

His copyist's bill is \$400, his blue-printing bill is \$120—a total of \$520 expended, before the work has so much as reached the conductor's hands and before he has any sort of assurance that it will be performed.

Mr. X's symphony, let us say, is a good one, and one of the conductors to whom he submits it accepts it for performance. Mr. X must then provide parts for each of the members of the orchestra and again he sends the score off to the copyist to have these parts extracted. This time his bill is \$500, plus another \$70 to

have some of the parts, of which several copies are needed, blue-printed.

Adding another \$20 to Mr. X's expenses for phone calls, mailing costs and transportation to the scene of the performance, Mr. X has thus spent \$1,110 to bring his work to the concert stage. And these figures make no allowance for the composer's own time and skill.

Compensation

What is his reward? Pleasant reviews, a small amount of *réclame* and perhaps \$50 in cash. Of course he receives as much as \$50 for the world première only. Subsequent performances will bring him only \$25. This means that it will take a staggering total of forty-four performances before his immediate expenditures are repaid. How many works, even by relatively established musicians, ever reach their forty-fourth performance during the lifetime of the composer? It is also interesting at this point to note that if Mr. X had written, let us say, a piano concerto instead of a symphony, the soloist who played the work would probably receive \$500 for his or her services. Yet the composer, who may have spent as much as two years creating the work, receives approximately one-tenth of that amount. So much for the sad story of Mr. X.

The relatively successful composer, though he stands a better chance of earning a living, is in almost the same boat when it comes to works for the concert halls. There is prob-

(Continued on page 47)

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GRANDE
OVER THERE
RANGERS' SONG
SOLDIERS OF FORTUNE
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DRUMS IN MY HEART
GREAT DAY
HAWAIIAN WAR CHANT
WHIFFENPOOF SONG
WITHOUT A SONG

SSAA

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FAREWELL TO DREAMS
GOD OF BATTLES
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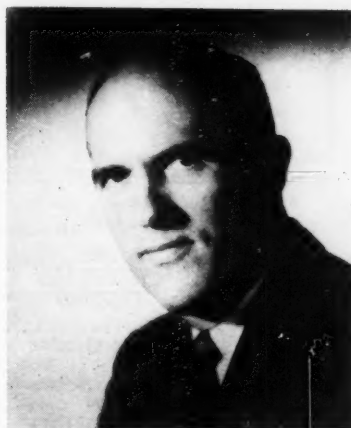
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Development of a Church Music Demonstration School

By RAYMOND F. ANDERSON

An interesting local project in the training of church musicians is described by Mr. Anderson, head of the music department of Birmingham-Southern College.



WARTIME conditions have revealed an urgent need for providing encouragement and assistance to those sincere musicians, ministers, and worshipers who desire to improve and revitalize church music standards and ideals. Anyone who has had the opportunity or the inclination to study the situation will vouch for the truth of that statement. Many directors of church music are musicians who frankly admit inadequate training for developing choirs. Experienced choir leaders are at present bewildered by the lack of male voices and by a continually changing personnel. An increasing number of ministers have become convinced of the tremendous value of music as an aid to worship and as a means of sustaining the church. Laymen want their worship services to be characterized by musical standards comparable to those of school and college choirs, or even of radio and concert programs.

To help meet this present need and to provide a more complete service after the war, Birmingham-Southern College in Birmingham, Alabama, has established a Church Music Demonstration School. The college is a church-affiliated liberal arts institution which operates in close association with the Birmingham Conservatory of Music. For many years the two schools have united their efforts to provide trained music leadership and to promote musical activities which have contributed, in some measure, to a worthy church music tradition in this area. This new venture is a further extension of their facilities.

The first session of the Church Music Demonstration School was held last April. Classes began at seven and ended at ten o'clock each evening for one week. In order to provide a central location, all meetings took place at the First Methodist Church, in the downtown section of the city. The staff of instructors included certain members of the college and conservatory faculties as well as outstanding local choir directors. The enrollment numbered 178 and included music directors, singers, ministers, and other interested persons from nine different denominations in Birmingham and the surrounding area.

Building Repertory

In order to provide directors with many examples of appropriate choir music, careful and thorough research was conducted by the staff previous to the opening of the school. As a result, those in the classes became acquainted with music which only hours of research would have revealed. Each selection was presented by specially trained choirs so that its worth and effectiveness might be realized immediately. The list included anthems arranged for SATB, which sound full in spite of a lack of male voices, several examples of hymns arranged as anthems, responses, antiphons, and music for junior and youth choirs. Every member of the school was supplied with a copy of the work under consideration so that he might follow the presentation with the eye as well as the ear.

The demonstrating choirs were

used also to illustrate procedures in choir training. Efficient steps in the learning of new music were demonstrated by having the singers study anthems which they had not rehearsed previously. The director called attention to the methods used in presenting and teaching new music to groups. It was shown how rhythmic drills and training in hearing intervals could be found in the actual music under consideration. Exercises in articulation and intonation were recommended as the problems presented themselves.

A part of the week's intensive study was devoted to principles of good hymn playing. It was shown that the text is the only sure guide to determining the pace and character of playing hymns. It was also shown that pianists and organists should play in such a manner as to instill confidence in the singers. Following this exhibition, various accompanists played in order that they might have suggestions from others in the group and from the instructor. Discussions of the function and place of instrumental music in church and a study of new piano and organ music were also included.

The most distinctive feature of the week's study was the illustration of the fact that choirs of young voices can be trained to make a contribution to the service of worship. A junior group, nine to twelve years of age, sang many examples of well-chosen music for those registered in the classes and for those in attendance at the choral festival on the final evening. It was pointed out

(Continued on page 44)

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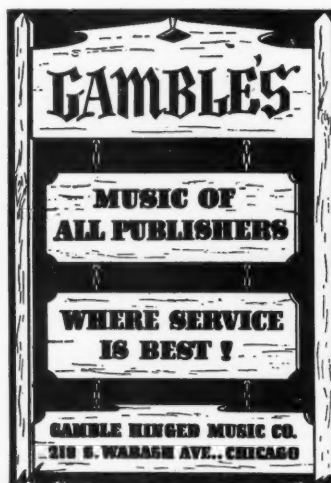
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Baptist Seminary Has New Music Program

By INMAN JOHNSON

An accelerated and enlarged music program is under way in one of the country's largest theological seminaries. Mr. Johnson is music head at S.B.T.S.

A CHURCH needs thoroughly trained leaders in the three departments of its ministry—preaching, education, and music. It is imperative that a seminary provide effective instruction in these three fields of service. Such was the direct and forthright thinking of Dr. Ellis A. Fuller when, in 1942, he relinquished the pastorate of the First Baptist Church in Atlanta, Georgia, to become president of the Southern Baptist Theological Seminary in Louisville, Kentucky.

From his experience as a pastor, President Fuller had learned that the pastor and the minister of music do not always have the same points of view. The two, working toward a common cause, sometimes fail to realize maximum achievement because of lack of mutual understanding of objectives and procedures.

For many years all candidates for theological degrees at this Seminary have been required to take one year's work in music—including fundamentals of congregational singing and history, appreciation, and interpretation of hymns. A second-year elective course in the interpretation of choral works has been well attended.

When President Fuller assumed his office one of his first moves, with the full cooperation of the board of trustees, was to plan for the expansion of the music department. These plans were quickly put into action, and this department is now open to men and women who show evidence of a distinct call to the work and who have strong Christian character, emotional stability, good physical health, characteristics of leadership, and musical talent. The training of able ministers of music is taking place alongside the training of pastors, and



in a manner which enables both groups to understand mutual problems and particular tasks.

The realization by church leaders and members of the need for an increased and accentuated music program has been evidenced by the enthusiasm which has marked the securing of physical equipment which makes a highly attractive setting for music study. One of the trustees of the Seminary, Mr. V. V. Cooke of Louisville, has presented to the Seminary for the use of the music department a seven-acre tract located on the edge of Cherokee Park and including a replica of "Homewood," the famous Baltimore residence erected by Charles Carroll. This property is admirably suited to administrative purposes, classroom and studio work. Nearby is the Louis Seelbach residence, now owned by the Seminary, which will be used as a women's dormitory. Men students in the music department will live in the regular Seminary dormitories.

Our curriculum is being developed along dual lines of spiritual and musical training. Believing that many failures on the part of music ministers are due to lack of general cultural background, the entrance requirements for the Bachelor's degree demand at least two years of work in a standard college or graduation from an accredited junior college. Three years in residence with a total of fifty session-hours of class work, exclusive of private instruction, will be required for the degree of Bachelor of Sacred Music. At least ten hours must be taken in theological studies. Courses in Old and New Testament, Baptist history, Theology, and Worship are basic. Electives are so arranged that a student may also prepare himself in Religious Education to such an extent that he will be able to take over the entire educational program of the church, both spiritual and musical, as is sometimes necessary in smaller churches.

The Seminary recognizes the sacredness and sanctity of music as a vehicle of worship. Therefore, its music courses are designed to provide thorough training in all phases of music which are applicable to a complete music program in a church. In each of the three years of our course, students are required to take five session-hours in Music Foundations—courses in theory which carry the student through ear training, harmony, counterpoint, choral writing, score reading, improvisation, and composition. Two session-hours in each year are required in Youth Choir Methods, Hymnology, History of Sacred Music, Worship and Worship Music, and Musical Ministries. Four session-hours are required in

(Continued on page 53)

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Some Pertinent Points Concerning Negro Spirituals

By HARRY T. BURLEIGH



An eminent musician and an authority on the music of the Negro, Mr. Burleigh speaks briefly and clearly.

OF ALL the songs that have come from the many groups of people in the United States, the spirituals of the Negroes come nearest to conforming to the scientific definition of folk songs.

Herbert Spencer said, "Feelings are muscular stimuli," and "Variations of voice are the physiological results of variations of feeling." If this analysis of the origin of melody is true, then the finest and truest folk music is that which arises from suffering.

Sympathy of Feeling

Negro spirituals express a sympathy of feeling between words and music that is not always found in the work of learned musicians. An extraordinary feature of the words of spirituals is their purity. There is no reference to anger, malice, retaliation, or resentment.

The words of spirituals often reveal a fertile imagination. Such spirituals as "Swing Low, Sweet Chariot," "Father Abraham," and "I Stood on de Ribber ob Jerdon" are wonderfully expressive.

Only on the plantations of the

South could the emotional life essential to the birth of folk songs have been developed; nowhere else was there the necessary meeting of the spiritual cause and the simple agent.

The white inhabitants of this continent have never been in that state of cultural ingenuousness which prompts spontaneous emotional utterance in music. It did not lie in the nature of the segregated agricultural life of the white pioneers to inspire folk songs. Their occupations lacked the emotional elements which existed in the slave life of the plantations from which sprang these spirituals—the only considerable body of music which conforms to the scientific definition of folk songs.

Beauty and Worth

We offer them for their intrinsic beauty, their artistic worth, and for the remarkable story they tell of the rise of a gifted race from the low estate of bondage and servitude to a place on the heights of creative art where they stand today, a permanent evidence of the Negro's spiritual triumph over oppression and humiliation.

KELLY

(Continued from page 5)

undertake the gigantic task of making the Presbyterian Church a "singing church." The huge congregation which assembles Sunday after Sunday and day after day is the greatest choir that can be imagined. Voice joining with voice in one grand chorus of praise gladdens the heart of God. Persistent queries from the ministry are: "How can we get our congregations to sing?" and "How can we make our service of worship bring us closer to God?"

To answer these questions along with thousands of others, the minister must be awakened to the great possibilities and warmth of fellowship in music in the worship service. He must be made aware, not only in the seminary, that music has won many souls to Christ where didactic theology has failed, and that music and theology together are powerful agencies of religion. The hymn is theology that is sung; the organ music is theology that is played on a musical instrument. The minister is not only a teacher; he is also an administrator, and the music department of his church comes under his administration. He must be sympathetic and intelligent where music is concerned, so that he will furnish the motivation for cooperation and coordination of the ministry of music and the ministry of the spoken word. The worship of the church, of which music is a major part, is under the direction of the Ruling Elders. These church officers must also be informed guides of the music program of the church. The Portfolio of Sacred Music will endeavor, through suggestion, to make music more popular and essential in our theological seminaries and church schools and colleges and to encourage the conviction that music is one of the most powerful agencies for harmony in all churches.

The Small Church

One of the major responsibilities of the Portfolio of Sacred Music will be the small church. In the Presbyterian denomination as in other churches, the small churches far outnumber the large ones. The prob-

(Continued on page 30)

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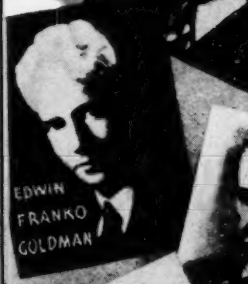
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KELLY

(Continued from page 27)

lems peculiar to the small church music program are many and varied. The problems of leadership, materials, and personnel are a few of the major ones. Through summer conference supervision, Presbyterian choir schools, and festivals; and through suggestions for anthems, cantatas, and worship materials, leadership and interest will be developed which will inspire many people to great heights and help us make the Presbyterian Church a singing church.

Someone has said, "Invest in youth today for leaders of tomorrow." With this challenging statement we come to the conviction that our future leadership in the church will be found among the boys and girls of today.

Church and School

There are literally thousands of junior and senior high school boys and girls who are members of enthusiastic and competent school choirs, orchestras, and bands. They can perform well and they have a true love for music, as is evident from the fact that their membership in those organizations is voluntary and elective. The choirmaster certainly has need for well-trained young people who will become members of his church music organizations. A campaign to "know the young people of your congregation" will be encouraged among the choirmasters throughout our church to discover the leaders of tomorrow. On the other hand, a campaign among the music educators might well be inaugurated—a campaign whose slogan might be, "A church choir for every boy and girl in my musical organizations." The choirmaster and the music educator have a great job to do and it is one to do together.

"Man's Chief End"

Music in the Presbyterian church will through the years that lie ahead become truly the handmaid of God and will fulfill the first question in the Westminster Catechism: "What is the chief end of man?" Answer: "Man's chief end is to glorify God and enjoy him forever."

MUSIC PUBLISHERS JOURNAL



Music in the Lives of a Thousand Refugees

By FELIX GUENTHER

Here is proof that music does make for happier living. Dr. Guenther, as an adviser, reports on music in the lives of the Fort Ontario refugees.

FORT ONTARIO is not a military camp but there is no other camp in the United States where the national emblem may fly with greater pride. Fort Ontario is, for the time being, the only haven in all the world where refugees from Europe, victims of the most cruel regime in history, have been accepted without much questioning; without papers and documents. A thousand people are there—men, women, and children from Italy, Germany, Poland, Yugoslavia, and other countries which Hitler attacked. No matter whether they were Jews or Gentiles, the only fact that counted was that these people had been persecuted; hunted across Europe for reasons of creed or political conviction. They did not immigrate and their future after the war is by no means clear. They are in Fort Ontario for the duration only and they do not know what the future will offer. But they are happy because they have been rescued temporarily by the United States, and the Stars and Stripes are for them the symbol of humanity.

These people have reason to be happy. Our government has given them shelter; anonymous friends take care of them; and they have freedom to live in their own way—to work for themselves, to study, and to enjoy the kind of recreation which they have missed so long. When they came to Fort Ontario many of them asked, "Will there be music for us?" Certainly there is music for them! When you visit this camp you may think at first that it is a music camp. While walking through it you may

suddenly come upon the sounds of a glee club's rehearsal, mingled with the well-known disharmony of tuning strings. Somewhere else you may hear an accomplished pianist practicing, and a few minutes later, a little boy busily picking out tunes and chords on his accordion.

The people of Fort Ontario keep themselves as busy as possible but still they have plenty of time. Their greatest enjoyment is derived from music, although only a few of the refugees are musicians by profession. Some who never before even dreamed of playing an instrument are gratified to find that music study is more than just a distraction. It can safely be said that the happiness in Fort Ontario is attributable in large measure to the fact that its inhabitants have been given the opportunity to have as much music as they want.

Classical Music First

What kind of music do these people want? The answer lies in a number of lists which I have requested in order to get proper information as the basis for a drive to collect music for the inhabitants of the camp. A survey of these lists shows clearly that the first preference is for classical music of every kind. Popular music is comparatively little in demand and that demand is for the popular music these people knew in their home lands. They have left their homes and they have yet to find new ones, so a nostalgia for the songs of their former life is easily understandable.

Much instructional material is requested—piano methods, books on the theory and history of music. The leader of a glee club asked for 25 copies of a collection of American folksongs. A pianist asked for modern piano music of American composers. He apologized for not knowing their names. "Besides Gershwin," he writes, "there must be many young American composers. In all these years of struggle and perpetual flight I had no opportunity to see any new music. But I am sure that there must be some outstanding composers in this country and you will understand that I am eager to know them." Here is an excerpt from another letter: "I would like to see some American music which is not jazz. I don't know but I feel certain that jazz is just *one* section of American music. Please let us have such music."

I am now preparing a series of concerts in which I expect to obtain the collaboration of outstanding American singers and musicians. In these concerts the music of America will be emphasized. The people of Fort Ontario will hear these concerts while they are our guests, and thereby come to know the music of this country. They already know that this country has a warm heart. It will be a privilege to show them that the American heart is able to express itself well through music. This new insight into the cultural life of America will enable the men and women of Fort Ontario to act as standard bearers for America wherever they may live.

AGO Warden Reviews 1944 Church Music

By S. LEWIS ELMER, Warden, American Guild of Organists

A REVIEW of the music in the churches during the past year is most encouraging. This is true despite the difficulty in securing choir singers, owing to the large number of men and women who have joined the armed forces or gone into war industries.

Perusal of church calendars and service lists throughout the United

States will show a definite improvement in the quality of the music being used, and a more serious effort on the part of organists and choir-masters to include in religious services of all faiths music which is worthy of such use.

The American Guild of Organists may rightly be considered one of the chief agencies in bringing about

these higher standards through the incentive to prepare for the Guild examinations for Associateship, Choirmaster, and Fellowship, and by means of demonstrations given in model services at National Headquarters in New York City and in more than one hundred Chapter centers throughout the country. It is interesting and gratifying that many inquiries concerning these examinations are being received from organists in the armed forces who are anticipating the postwar period, when they will be able to resume their study and the practice of their profession.

An upsurge of religious feeling throughout the nation, which can be ascribed to the war, has made the use of music in church services, recitals, and concerts of more value, possibly, than ever before.

An extremely interesting development is the increasingly closer relation between the music of the church and that of the school. This is as it should be. The schools are natural "feeders" of the choirs, and much excellent choral work is being done in the schools—in many cases by church musicians.

The importance of hymns which can be participated in by all the people is being emphasized generally, and children are being taught the best hymns as never before. This will have far-reaching results, for children have a great love for these hymns which they will retain, promising much for the future.

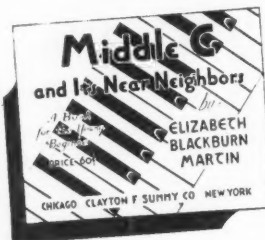
Much more attention is being paid to orders of service in non-liturgical churches, thereby adding greatly to the effective unity and beauty of worship.

The Guild has grown in national significance during the past year. The general membership has increased considerably and several new Chapters have been organized. The non-sectarian character of the organization is being stressed, and this great body of musicians, dedicated to the high purposes of sacred music, will continue to extend its borders and to work for the betterment of the music in all religious services.

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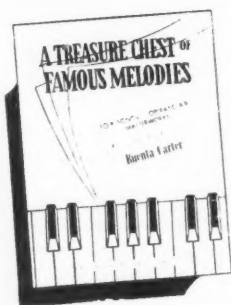


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The Christiansen Choral School completed its 1944 session at Ferry Hall in Lake Forest, Ill., on August 11. This year's capacity attendance of 220 choral directors was the largest in the history of the school. More than fifty directors were turned away because of lack of accommodations.

The faculty was headed by Dr. F. Melius Christiansen with Olaf C. Christiansen and Peter D. Tkach as principal assistants.

The courses offered included all phases of choral conducting, baton technique, problems of the choral conductor in war times, voice production, voice teaching methods, high school choral problems, and rehearsal procedures.

Those in attendance sang through more than 150 choral editions and studied a large and inclusive representation of materials for elementary schools, junior high schools, high schools, colleges, and church organizations.

Included in the session's extracurricular activities were a "get-acquainted" banquet on the opening day, a picnic trip to the Ravinia concerts, a student recital which included humorously costumed numbers, the final concert, and a farewell luncheon.

CORRECTION

In the September-October issue of *Music Publishers Journal* it was stated that Archie Jones had resigned his position in the music department of the University of Texas to accept the post of director of music in Sacramento, Calif. Mr. Jones advises us that this statement is incorrect and that he is remaining in his University of Texas position.

NOVEMBER-DECEMBER, 1944

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<i>(From "Madam Butterfly")</i>		
I DON'T WANT TO GET MARRIED (<i>Spanish Folk Song</i>)	Arr. by R. Vené	.15
Arr. by R. Vené		

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Balancing the Music Diet of Young Students

By JACK MILLS

The president of Mills Music, Inc., now celebrating his twenty-fifth anniversary in the music business, speaks up for the "average" music student.

ONLY a few years ago—many of you will also remember the time—music lessons were almost universally regarded as solemn, business-like affairs with little of the elements of entertainment and fun. The boy with the music roll in one hand and a fiddle case in the other reluctantly trudged toward his music teacher's studio while the other boys with ball bats and fishing rods tossed all kinds of jeering remarks at him. They knew what he was in for and they wanted none of it.

Today, many of those same boys, who avoided music lessons in much the same manner as they avoided the dentist's chair, would give almost anything if they could play the piano or some other music instrument. They have no wish to be concert artists, but they would like to be able to play for the singing at Rotary Club or at a party—or just for themselves for the fun of it at the end of a busy day.

Isn't it too bad that so many people who now wish that they could perform music reasonably well cannot do so because they did not have sufficient interest to continue their early music training? How many beginning music students have studied for a few months and then dropped out of the picture because of their lack of interest!

Those who did not continue their music lessons are probably not a serious loss to the music profession in that they did not become professional musicians. Few of them would now be in symphony orchestras or on the concert stage. However, they are a loss to the profession because music always has need for many happy

amateurs who spend a part of their lives making music just because they love to do it. The greatest loss is, of course, to those people themselves because they are not now capable of pleasurable amateur performance.

Music teachers have always taken their work seriously. I know of no group of professional people who live with their jobs more constantly and thoughtfully. Theirs is many times a thankless task in trying to build up what seems to be a very small amount of talent. At this point several important questions arise.

Too Little, Too Far?

Have music teachers sometimes tried to stretch some of these talents too far? Have too many students been regarded as potential artists? What about the fellow who, although he has only a little talent, would like to have a lot of fun and enjoyment out of music? Has our music teaching done much for him? There are a lot of his kind in this world.

I fully realize the need for good basic instruction for the talented student and the average student. Neither of them will arrive anywhere or produce satisfactory results without some hard work. Scales and drills are necessary. So is the learning of the standard classics. But something else is necessary, too, and especially in the case of the average student. It is the opportunity to have a good time with his instrument while he is learning to play it. Back in those Philadelphia days when I was a boy taking lessons on the violin, my teachers gave me the usual study materials and I worked

at them. But I also wanted to do something else; I wanted to play the tunes which were currently popular and which people all around me were singing and whistling.

I am afraid I must confess that in those days the business of young pupils playing current popular music was frowned upon by most teachers. Since then, however, it has been learned that good technique can be acquired through the playing of "popular" tunes as well as through the playing of pieces usually thought of as "standard" in the repertory of an instrument. In fact, the playing of today's popular music requires superior technique, and boys and girls who are studying music know that their idols in the popular music field must be highly skilled in their instrumental techniques. It is not too much to say that the popular music of today has done much to spur young students to harder work.

This is no argument for the substitution of popular tunes for standard works in the student's literature. The traditional exercises, studies, and compositions are still necessary and they always will be. However, this literature should be supplemented with a sufficient amount of current popular material to give the pupil the pleasure of playing that music which is going on in the world around him *right now*. He'll enjoy doing it and, unless I miss my guess, he will work on the other material with greater interest. His technical equipment will be bettered. He will have a "balanced diet" of music. Last, but not least, I'm willing to bet that he will like his teacher and his lessons better.

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ALMA, WHERE DO YOU LIVE?
ALL THAT I ASK OF YOU IS LOVE
An Hour Never Passes
(see under "HOUR NEVER PASSES")
ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE
RIGHT LITTLE GIRL FOR ME
AWAY DOWN SOUTH IN HEAVEN (Harry Warren)

BABY SHOES

Back Home Again In Indiana
(see under "INDIANA")

BEAUTIFUL OHIO

BEAUTIFUL TEXAS
BECAUSE (I Love You) (Horwitz-Bowers)
BEER BARREL POLKA (Roll Out The Barrel)
BESSIE COULDN'T HELP IT
BOO-HOO
BREEZE (Blow My Baby Back To Me)
BRING BACK THOSE MINSTREL DAYS
BYE, BYE, PRETTY BABY
BY THE BEAUTIFUL SEA
BY THE RIVER OF THE ROSES

THE CALL OF THE CANYON (Billy Hill)

CASEY JONES
CHEROKEE (Ray Noble)
CHIMES OF TRINITY (Gay Nineties hit)
CHOPSTICKS
CINDERELLA, STAY IN MY ARMS
CLEMENTINE (From New Orleans) (Harry Warren)
THE CLOUDS WILL SOON ROLL BY (Billy Hill)
CLOVER BLOSSOMS
COLLEGIATE
COME, JOSEPHINE, IN MY FLYING MACHINE
CONCERTO FOR TWO (Tchaikovsky)
THE CONVICT AND THE ROSE (hill-billy standard)
CROSS MY HEART, MOTHER, I LOVE YOU
CRY, BABY, CRY

THE DEATH OF FLOYD COLLINS (hill-billy standard)

DID YOU MEAN IT? (Phil Baker)
DON'T BE LIKE THAT
DON'T CRY, LITTLE GIRL, DON'T CRY
DON'T WAKE ME UP, I AM DREAMING
DOWN BY THE WINEGAR WOIKS
DOWN HOME RAG
DOWN IN BOM-BOMBAY
DOWN ON THE FARM (They All Ask For You)
THE DREAM OF THE MINER'S CHILD
(hill-billy standard)

EGYPTIAN-ELLA

EMPTY SADDLES (Billy Hill)
EXACTLY LIKE YOU (McHugh-Fields)

FOR THE FIRST TIME (I've Fallen In Love)

FRANKIE AND JOHNNY
(Lyric by Boyd Bunch) (passed
for broadcasting by the chains)

THE GABY GLIDE (Louis A. Hirsch)

GEE! BUT I HATE TO GO HOME ALONE
GEE! BUT THIS IS A LONESOME TOWN
THE GENTLEMAN OBVIOUSLY DOESN'T BELIEVE
GEORGETTE

THE GLORY OF LOVE (Billy Hill)

THE GOLD-DIGGER (Dig A Little Deeper)
GO 'LONG, MULE (hill-billy standard)
GOOD-BYE, DOLLY GRAY
Good-bye, Ma—Good-bye, Pa—Good-bye, Mule
With Yer Old Hee-Haw
(see under "LONG BOY")

GOOD-BYE, ROSE

GOOD-NIGHT, I'LL SEE YOU IN THE MORNING
GOOD-NIGHT, WHEREVER YOU ARE
(World War 2 hit)

HAVE YOU EVER BEEN LONELY? (Billy Hill)

HERE COMES THE NAVY
(adapted to the tune of
"BEER BARREL POLKA")

HERE COMES THE SHOW BOAT

HE WEARS A PAIR OF SILVER WINGS
HONKY TONK TRAIN (boogie woogie standard)
HOO-HOO, AIN'T YOU COMING OUT TO-NIGHT
AN HOUR NEVER PASSES

I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY

ROLL
I AIN'T NOBODY'S DARLING
I CAME HERE TO TALK FOR JOE
I CAN'T GET OVER A GIRL LIKE YOU
(Loving A Boy Like Me)

ICE CREAM (I Scream, You Scream, We All Scream

For Ice Cream)
I'D LIKE TO GIVE MY DOG TO UNCLE SAM
(The Blind Boy And His Dog)
(hill-billy standard)

I DOUBLE DARE YOU

IF YOU KNEW SUSIE (Eddie Cantor's "trade mark")
I JUST CAN'T MAKE MY EYES BEHAVE
(Anna Held's flirtation song)

I'LL ALWAYS BE IN LOVE WITH YOU

I LOVE MY BABY (My Baby Loves Me) (Harry Warren)
I LOVE YOU, I LOVE YOU, I LOVE YOU,
Sweetheart Of All My Dreams
(see under "SWEETHEART OF ALL MY
DREAMS")

I'M GONNA LOCK MY HEART AND THROW AWAY

THE KEY
IN A LITTLE GARDEN
INDIANA (Back Home Again In Indiana)
IN MY GONDOLA (Harry Warren)
IN THE BLUE OF EVENING
IN THE CHAPEL IN THE MOONLIGHT (Billy Hill)
IN THE MOOD
(Glenn Miller's all-time novelty dance hit)

IT'S THE SAME OLD SHILLELAGH

I WANT A LITTLE GIRL
I WANT MY MAMMY
I WISH I HAD DIED IN MY CRADLE
(Before I Grew Up To Love You)
(hill-billy standard)

I WISH THAT I COULD HIDE INSIDE THIS LETTER

JUST ANOTHER DAY WASTED AWAY
JUST LIKE A RAINBOW
LAST NIGHT ON THE BACK PORCH
(I Loved Her Best Of All)

THE LAST ROUND-UP (Billy Hill)

LAWD, YOU MADE THE NIGHT TOO LONG
Lena From Palesteena
(see under "PALESTEENA")

LET ME CALL YOU SWEETHEART
LET THERE BE LOVE (Walter Winchell's favorite)
LIBERTY BELL (It's Time To Ring Again)
LIGHTS OUT (Billy Hill)
LINDY HOP
(Low Leslie's Blackbirds' dance hit)

THE LITTLE HOUSE UPON THE HILL

THE LITTLE WHITE HOUSE
(At The End Of Honeymoon Lane)
LONELY ACRES (In The West)

LONG BOY (Good-bye Ma—Good-bye, Pa—Good-bye,
Mule With Yer Old Hee-Haw) (World War 1 hit)

LOST (A Wonderful Girl)

LOVING YOU THE WAY I DO
LOVE IS LIKE A CIGARETTE
LOVE BIRD

MAMMY O' MINE

THE MAN FROM THE SOUTH
(With A Big Cigar In His Mouth)
MEET ME IN ROSETIME, ROSIE
MEET ME TONIGHT IN DREAMLAND
ME TOO (Ma-Ho Ma-Ho)

THE MELODY THAT I LOVE YOU MINE

MEMORIES OF YOU
MISSISSIPPI MUD
MOONLIGHT ON THE COLORADO

MY MELANCHOLY BABY

MY OLD NEW HAMPSHIRE HOME
MY PRAYER
MY SUMMUR GIRL (Louis A. Hirsch)

NAUGHTY! NAUGHTY! NAUGHTY!

A NIGHTINGALE SANG IN BERKELEY SQUARE
OHI BOY, WHAT A GIRL
THE OFFICIAL WEST POINT MARCH

OHI MA-MA! (The Butcher Boy)

OLE FAITHFUL (hill-billy standard)
THE OLD SPINNING WHEEL (Billy Hill)

ON, BRAVE OLD ARMY TEAM

(West Point Football March)
THE ONE ROSE (That's Left In My Heart)
ONE SWEET LETTER FROM YOU (Harry Warren)

ON THE GING-GINNY SHORE

ON THE MISSISSIPPI
ON THE SUNNY SIDE OF THE STREET
(McHugh-Fields)

OVER THE HILL

PADDLIN' MADELIN' HOME
PALESTEENA

PANAMA (Bumba)

PENNSYLVANIA POLKA
PENNY SERENADE
PLAY THAT BARBER SHOP CHORD
(Bart Williams "trade mark")

THE PRINCETON CANNON SONG

(Princeton Football March)
THE PRISONER'S SONG (all-time hill-billy standard)

RAIN (Shower Your Blessings On Me) (Billy Hill)

RED SAILS IN THE SUNSET

RIVER, STAY 'WAY FROM MY DOOR

ROLL ON, MISSISSIPPI, ROLL ON

Roll Out The Barrel

(see under "BEER BARREL POLKA")

RO-RO-ROLL'N' ALONG

ROSE OF WASHINGTON SQUARE

ROSES BRING DREAMS OF YOU

ROYAL GARDEN BLUES

(the "daddy" of all modern blues)

SAVE YOUR SORROW (For To-Morrow)

SCHOOL DAYS

SECOND HAND ROSE (Fanny Brice)

SEVEN OR EIGHTEN (My Dixie Pair O' Dixie)

SHE IS THE SUNSHINE OF VIRGINIA

S-H-I-N-E

SHUT THE DOOR (They're Comin' Thru The Window)

SIDE BY SIDE

SIERRA SUE

SO LONG

SO MANY MEMORIES

SOMEBODY ELSE IS TAKING MY PLACE

SOMEBODY ELSE—NOT ME

(Bart Williams' famous "Circus" Song)

SOUTH OF THE BORDER

STEPPIN' IN SOCIETY

SUNSHONNET SUE

SWEETHEART OF ALL MY DREAMS

SWEET SUE—JUST YOU

TEARS

THAT'S MY WEAKNESS NOW

THAT'S THE SONG OF SONGS FOR ME

THERE'S A GIRL IN THE HEART OF MARYLAND

THERE'S A HOME IN WYOMING

THEY'RE WEARING 'EM HIGHER IN HAWAII

THE TRAIL OF THE LONESOME PINE

12th STREET RAG

UNDERNEATH THE RUSSIAN MOON

WAGON WHEELS (Billy Hill)

WALTZ ME AROUND AGAIN, WILLIE

'WAY DOWN YONDER IN NEW ORLEANS

'WAY OUT WEST IN KANSAS

(hill-billy standard)

WE DON'T WANT THE BACON

(What We Want Is A Piece Of The Biscuit)

THE WEDDING GLIDE (Louis A. Hirsch)

WHEN I DREAM IN THE GLOAMING OF YOU

WHEN IT'S LAMP LIGHTIN' TIME IN THE VALLEY

(hill-billy standard)

WHEN IT'S NIGHT TIME IN ITALY

(It's Wednesday Over Here)

WHEN WAS THERE EVER A NIGHT LIKE THIS

(Louis A. Hirsch)

WHEN YOU WERE SWEET SIXTEEN

(Gay Nineties hit)

WHERE DO YOU WORK-A, JOHN?

THE WHITE CLIFFS OF DOVER

WHO TAKES CARE OF THE CARETAKER'S DAUGHTER?

(While The Caretaker's Busy Taking Care?)

WHY DID I KISS THAT GIRL?

WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)

THE WRECK OF THE OLD 97

(all-time hill-billy standard)

YANCEY SPECIAL (boogie woogie standard)

YES! WE HAVE NO BANANAS

YIP-LADDY-LAY

YOU ARE THE IDEAL OF MY DREAMS

YOU ONLY WANT ME WHEN YOU'RE LONESOME

YOU'RE THE ONLY STAR (In My Blue Heaven)

(Gene Autry's own song)

In a few instances the name of only one author or of an artist associated with a song is given, solely for reference purposes.
This is not to be construed as an indication that any such author is the sole writer, or that such artist is the author.

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Americans on Symphony Programs

The annual survey of the National Music Council shows that the following fifty-six native-born American composers were represented on the programs of the fifteen major symphony orchestras of the United States during their 1943-1944 season:

Samuel Barber
Lionel Barrymore
Robert Russell Bennett
Leonard Bernstein

Marc Blitzstein
Darrell W. Calker
John Alden Carpenter
Phillip Greeley Clapp
Valbert Coffey
Frederick Converse
Aaron Copland
Henry Cowell
Paul Creston
Eric Delamarter
David Diamond

Martin G. Dumler
Arthur Foote
George Gershwin
Morton Gould
Henry F. B. Gilbert
Charles Griffes
Howard Hanson
Roy Harris
John Haussermann
Bernard Herrmann
Walter Helfer
Everett Helm
David Holden
Charles Jones
Kent Kennan
Jerome Kern
Arthur Kreutz
Dai Keong-Lee
Oscar Levant
Edward MacDowell
Harl McDonald
Harold Morris
N. Lindsey Norden
Walter Piston
Gardner Read
Wallingford Riegger
Bernard Rogers
Robert L. Sanders
William Schuman
Arthur Shepherd
Alan Shulman
Leo Sowerby
William Grant Still
Edwin Stringham
Dana Suesse
Deems Taylor
Randall Thompson
Burnet C. Tuthill
David Van Vactor
Max Wald
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Paul White

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| Peruvian Yaravi — arr. — | David Bennett |
| 2. ESTUDIO No. 29 | Egeilio Murillo |
| Colombian Dance — arr. — | Erik Leidzén |
| 3. CANTA, CANTA, LLANERITO | Carlos Bonnet |
| Venezuelan Joropo — arr. — | Lucien Cailliet |
| 4. LA PERLA DEL SUR | Angel del Busto |
| Puerto Rican Danza — arr. — | by the composer |
| 5. LA CUECA-CUECA | D. Roman Heitmann |
| Chilean Cueca — arr. — | Russel Goudey |

Prices	Standard	Symphonic
Each	\$2.50	\$4.50
Complete set	10.00	18.00

Conductor condensed score, each \$3.35.....Parts \$2.20

★
Educational Division

Southern Music Publishing Co., Inc.

1619 Broadway

New York, N. Y.

WHITNEY

(Continued from page 9)

not provide an adequate amount for a paid choir, it seems only common sense for the director to use singers who love to sing without any thought of remuneration. And such people are available in nearly every community—as members, or recently graduated members, of school choirs. If the church musician would avail himself of this rich source of material by working out a cooperative plan with the school music department, everyone concerned would profit.

Westminster Choir College Summer Session

The summer school of the Westminster Choir College at Princeton, N. J., was attended by more than two hundred students and teachers who came from the public schools, colleges, and churches of 28 states. One hundred two teachers, choir directors, and organists were enrolled in the professional school, and the remainder of the student body in the vocal camp.

The faculty of the summer session was headed as usual by Dr. John Finley Williamson, president of the Westminster Choir College.

Westminster graduates of 1944 recently placed in positions include: Mrs. Billie Marshall Fulton, Abington Presbyterian Church, Abington, Pa.; Florence Satterly, Willoughby Methodist Church, Willoughby, Ohio; Gordon Burkey, North Hill Methodist Church, Akron, Ohio; Richard Helms, First Congregational Church, Toledo, Ohio; Jean Knowlton, First Congregational Church, Bethel, Conn.; Virginia Maxwell, Euclid Avenue Baptist Church, Cleveland, Ohio; Sue Merriam, Kingston, N. Y.; Mary Frances Meade, Congregational Church, Westport, Conn.; Harriet May Downer, Chestnut Street Baptist Church, Philadelphia, Pa.; Mary H. Hoffman, First Congregational Church, Mangatuc, Conn.; Betty Jane Morse, First Methodist Church, Saratoga Springs, N. Y.; Madelene D. Sala, College of the Sacred Heart, Grand Coteau, La.; Ruth L. Van Dyne, Central Methodist Church, Mount Airy, N. C.; and Lucille Zetty, First Methodist Church, Anderson, Ind.

To New Positions

Former graduates who have moved into new positions include: Frances Kratz, Christ Evangelical and Reformed Church, Bethlehem, Pa.; Doris Wharton, First Baptist Church, North Adams, Mass.; Mr. and Mrs. Elwin Haskin, Epworth Euclid Methodist Church, Cleveland, Ohio; Dorothy Ballinger, Central Baptist Church, Newnan, Ga.; Virginia Conklin, Westminster Church, Detroit, Mich.; Harlan W. Cleaveland,

First Baptist Church, Lima, Ohio; Jane Thumma, First Presbyterian Church, Tulsa, Okla.; William Wood, First Baptist Church, Oakland, Calif.; and Clyde J. Holt, Petworth Baptist Church, Washington.

The fall session opened on September 16 with an enrollment well beyond the usual peacetime figure of 200 students. Included in this new

enrollment are a number of men who have seen recent service in the armed forces.

The first appearance of the famed Westminster Choir with the New York Philharmonic Orchestra this year will be on Nov. 30 and Dec. 1 to 3 in performances of Walton's "Belshazzar's Feast," under Rodzinski.

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Methods and Studies

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Music in the Treatment of Nervous and Mental Diseases

A NATIONAL MUSIC COUNCIL SURVEY

This is an abridgment of the complete report issued by the National Music Council, of which Dr. Howard Hanson is president, Edwin Hughes, executive secretary. Complete copies of the report may be secured from the Council at 333 West 89th Street, New York 24, N. Y.

At this time, when the hospitalization and treatment of war casualties is coming to be such an important consideration in the lives of all our people, there is much talk about the recreational and therapeutic values of music in hospitals. While all of this talk is doubtless well intended, we believe that a substantial part of it is characterized by enthusiasm rather than by thoughtful study. This is particularly true when the word "therapy" is brought into play, and especially so when it is related to mental cases.

The medical profession is cautious and slow in its announcements of new curative aids. The cause of music will best be served if claims for its therapeutic worth are withheld until a sufficient number of case histories can be assembled and studied. Casual scanning of a small sampling of cases will mean little or nothing to the professional man who takes the word "therapy" seriously.

The use of music in hospitals, particularly in those serving patients with mental and nervous diseases, is a lively subject in which the music world should be greatly interested at this moment. For some time we have wished to present to our readers an authoritative, objective article concerning it. We believe that this newly-issued report on the National Music Council's survey of the Use of Music in Hospitals for Nervous and Mental Diseases offers an excellent introduction to a great problem.—Ed.

IN view of the widespread interest in the use of music in hospitals, the National Music Council has undertaken a survey of this subject with a view principally to finding out the present extent of the use of music in leading nervous and mental hos-

pitals throughout the country, and to getting an expression of opinion from the medical directors of these hospitals as to the value of music in the treatment of their cases. The objective of this first national survey of its kind has been to collect general information as to practices and ideas, rather than to secure for purposes of statistical analysis great numbers of detailed items in regard to a technic which has not yet been carried to a point where it can be standardized. This survey, therefore, does not enter the domain of the actual musical compositions performed in hospitals, nor of the compositions and instruments used in experiments conducted in some hospitals with the object of determining the effect on mental patients of certain musical compositions and combinations of instruments.

Before undertaking the survey, letters were sent to the Surgeon Generals of the Army and Navy, to the U. S. Public Health Service, the Red Cross, the Veterans' Administration, and to many important medical associations and hospitals in order to ascertain whether such a survey would be of value. Approbation of the idea was practically unanimous, and in many cases assistance was voluntarily offered for the project. The following questionnaire was prepared with the collaboration of Samuel W. Hamilton, M. D., of the U. S. Public Health Service, and Dr. Willem van de Wall, author of *Music in Institutions*, and was sent to 341 hospitals treating mental and nervous diseases.

Questionnaire on Use of Music in Hospitals for Nervous and Mental Diseases

1. Do you use music in your hospital for the patients?
2. What opportunities for listening to music are offered to the patients?
 - a. Music by performers in person
 - i. Instrumental
 - ii. Vocal
 - b. Recorded music
 - c. Radio music
3. If patients take an active part in the music, do they participate in:
 - a. Instrumental music? (solo; in groups)
 - b. Vocal music? (ward singing; choir; auditorium)
4. What is the background of your musical director?
5. Is your musical director a volunteer, employee, amateur or professional?
6. Is there an appropriation for music in your budget?
7. Where do you look for a musical worker to fill a vacancy?
8. What principal qualifications should musical workers possess in order that their services may be valuable in hospitals?
9. Could your hospital use additional qualified musical workers?
10. Do you consider that your use of music is recreational or genuinely therapeutic? A frank statement of your opinion about this will be highly appreciated.

Two hundred and nine replies to the questionnaire were received. These replies contain a great deal of interesting and important material. They were sent to Dr. Hamilton and Dr. van de Wall for evaluation. Their reports and comments are herewith appended.

Memorandum on the Survey

By Samuel W. Hamilton, M.D.

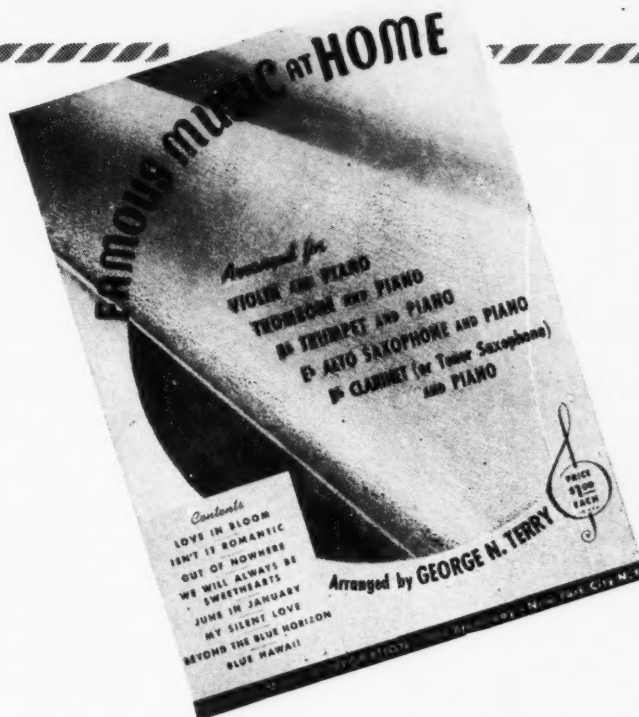
Mental Hospital Advisor, Mental Hygiene
Division, United States Public Health
Service, Washington, D. C.

The questionnaires returned to the National Music Council have been studied with interest and care. A large number of the hospital administrators who have gone to the trouble of preparing and signing these reports are personally known to me. Among them are many thoughtful and critical men who are never swept off their feet by something that appears to be showy. It is easy to see in the careful phrasing of these replies that men who have been in position to institute a program of music are sure it was beneficial to their patients. That judgment is made more convincing by the restrained diction of the replies. It is noted also that 209 out of 341 institutions have sent replies; this is a high proportion for a time when hospital men are overworked and their clerical staffs are short. It is noted also that 11 not only want more of a program than they ever had but are planning to organize it when the employment situation is more favorable.

Some pathetic things come to light. Four institutions have no radio. Fifteen have no auditorium. A few institutions never offer to their patients music by individual performers. A hospital of 4,000 beds reports for its active program only a choir of 27 and an orchestra of employees who play for the dances. This is about what one was used to 40 years ago and of course is not up-to-date now, but on the other hand the same institution has phonograph records and radio, which were not available in 1904. On the other hand, 109 have singing in the wards, 41 have professional musicians as directors, and 92 say that they could use additional musical workers if they

(Continued on page 53)

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TROMBONE and PIANO
Bb TRUMPET and PIANO
Eb ALTO SAXOPHONE
and PIANO
Bb CLARINET and PIANO
TENOR SAXOPHONE
and PIANO

CONTENTS

LOVE IN BLOOM
ISN'T IT ROMANTIC
OUT OF NOWHERE
WE WILL ALWAYS BE
SWEETHEARTS
JUNE IN JANUARY
MY SILENT LOVE
BEYOND THE BLUE
HORIZON
BLUE HAWAII

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THE BUSINESS OF

Music

By
ARTHUR A.
HAUSER



BAND AND ORCHESTRA INSTRUMENTATION

IN THE July issue of MUSIC PUBLISHERS JOURNAL we announced that the Music Publishers Association had appointed two committees to study band and orchestra nomenclature and instrumentation. The committees have made their recommendations and the Music Publishers Association has accepted them.

Because there is a physical problem involved in applying these recommendations to existing catalogs, it will be impossible for publishers to change quickly their present practice of issuing band and orchestra music to the new procedure. It is suggested, therefore, that consumers and dealers, in submitting their orders, specify accurately whether the new or the old instrumentation is desired. During the transitional period there may be some slight confusion, but the final results will be so satisfactory that the minor inconveniences caused by the change may be dismissed as unimportant.

The reports of the committees indicate that their recommendations are mainly definitive and that they are not attempting to establish for a publisher or a composer a definite instrumentation which would circumscribe the composer's creative inspiration. In other words, if a composer wishes to include an English horn in his band or orchestra arrangement he may do so, but if he cannot conceive the music with an English horn or for that matter with any other musical instrument, he is not required to add it just to conform to the recommended instrumentation. The committees state that they are simply defining certain names of sets and special parts so that there will be uniformity in the nomenclature of band and orchestra material issued by all the publishers. Through this procedure it is hoped that a consumer or a dealer ordering a set A, B, or C for orchestra, or a Full or Symphonic set for band, will know exactly what he is going to receive. He will also know that with early-grade music first violin A, first violin B, advanced violin and third violin have accurate meanings in all editions. The consumer or dealer may not know, however, whether a contra-bassoon, English horn, harp, etc., is published in the set without examining the catalog of the publisher or writing for specific information in that connection.

Because the committees recognize the physical problems involved in converting present editions to their recommendations, they suggest that publishers be requested to follow the instrumentation and nomenclature with regard to all new orchestra and band publications and all reprints of older publications. The changes indicated should also be embodied in catalogs as they come up for reprint.

BAND

The recommended instrumentation for band is to apply to concert music published in octavo and full size only. The instrumentation for marches and other numbers in the so-called "quick-step" size are not affected by the recommendation.

The recommended instrumentation should be considered the regular instrumentation for all band numbers directed to the school field. If a publisher decides to issue a set of parts for some number which the composer does not wish to score according to the accepted instrumentation he should not use the names "Full Band" or "Symphonic Band," but should describe his special edition with some other suitable name in order to avoid confusion in the minds of the dealers and the ultimate purchaser.

FULL BAND

- 1 condensed score
- 1 Bb piccolo
- 1 first flute
- 1 second flute or C piccolo
- 1 first oboe
- 1 first bassoon
- 1 Eb clarinet
- 8 Bb clarinets
- 4 saxophones (first Eb alto, second Eb alto, tenor, and baritone)
- 1 alto clarinet
- 1 bass clarinet
- 6 cornets and trumpets
- 4 Eb horns
- 4 F horns
- 3 trombones
- 1 baritone T.C.
- 1 baritone B.C.
- 3 basses including string bass
- 3 percussion including timpani
- 1 each of all other parts that might be scored

SYMPHONIC BAND

- 1 condensed score
- 1 Db piccolo
- 3 flutes including piccolo
- 1 first oboe
- 1 second oboe
- 1 English horn
- 1 first bassoon
- 1 second bassoon
- 1 Eb clarinet
- 12 Bb clarinets
- 5 saxophones
- 2 alto clarinets
- 2 bass clarinets
- 9 cornets and trumpets
- 4 Eb horns
- 4 F horns
- 3 trombones
- 1 baritone T.C.
- 2 baritones B.C.
- 6 basses including string bass
- 5 percussion including timpani

ORCHESTRA

The recommendation affects the number of string parts to be included in symphonic editions and does not apply to so-called small and full orchestras, the latter to remain as they are at the present time. With regard to early-grade material in which there are first violin A, first violin B, ad-

vanced violin and third violin parts, they should conform to the following specifications: All first violin A parts should be completely in the first position; all first violin B parts should be obligato or filler parts; the advanced violin part should be what the name indicates; and the third violin part should be the regular viola part transposed to treble clef.

With regard to works published for symphony orchestra, that is, with the full complement of wind parts, such as four horns, three trombones, double woodwinds, and harp, the committee recommends that three sets be published:

Set A—should have one each of all the parts including strings 2-2-1-1-1.

Set B—one each of all parts including strings 5-5-3-3-3.

Set C—should have one each of all parts including strings 8-8-5-5-5.

The committee did not recommend that publishers issue full scores to all their orchestra publications but it did recommend that, if full scores are published in symphonic sets, prices should be quoted with and without full score.

PASSING OF A FRIEND

In the death of Archie R. McAllister on September 30, the entire music industry lost a loyal and valued friend.

"Mac" entered the music field in the same quiet and purposeful manner in which he carried on his entire life. During the time when he was a high school physical edu-

cation instructor he saw and felt the need for more music in the lives of the student body. So in his usual direct manner he set out to do something about it. The eventual results were top-ranking bands that were famous throughout the country. The Joliet High School bands travelled far and wide and impressed hundreds of thousands of listeners with their high quality of performance. They served to set high standards in the music education field, standards which have influenced the development of high school organization, in all parts of the country.

For many years the Music Educators National Conference depended much upon Mr. McAllister for strong leadership in organization work. He was a natural, smooth-working executive. A man of few words, he gave careful thought to all the problems confronting him, looked at them impartially from all angles, made his decisions, and voiced them in few words. Once set on his course he would defend his decisions and judgment, but was always open to a change of opinion.

Such leadership and judgment was of great value in the building of the national structure of music competitions. It is impossible to think of the history of the competition movement without associating it with Mr. McAllister. He was a most enthusiastic supporter of competitions and believed in them as strong motivating forces. Yet, he knew their dangers, too, and was always ready with words of caution whenever the competition issue threatened to overshadow larger aspects of music education.

The music industry could always depend upon Mr. McAllister for fair and square consideration of the community problems of the professional field and the business field. He will be greatly missed.

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INSTRUMENTATION
Db Piccolo
C Flute
Eb Clarinet
1st (Solo) Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Oboe
Bassoon
Bb Soprano Sax.
1st Eb Sax.—Alto
2nd Eb Sax.—Alto
Bb Tenor Saxophone
Eb Baritone Sax.
Solo (1st) Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
1st Eb Horn—Alto
2nd Eb Horn—Alto
3rd Eb Horn—Alto
4th Eb Horn—Alto

1st Trombone B.C.
2nd Trombone B.C.
3rd Trombone B.C.
Baritone T.C.
Baritone, B.C.
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HARRISON

(Continued from page 7)

available. This work still is carried on in places where war conditions do not seriously interfere.

Selection of music for the church hymn book is another task of the General Music Committee. At present a hymnal, used almost exclusively by the choirs, and a Deseret Sunday School Union song book are in use. In addition, a number of anthem and choral collections published by the committee have enriched choir repertoires.

Supporting Mr. Cannon, who in everyday life is director of the McCune School of Music and Art in Salt Lake City, in this work are J. Spencer Cornwall, director of the Tabernacle Choir, and Leroy Robertson, composer and director of music at Brigham Young University, assistants to Mr. Cannon in the executive division of the music committee; Alexander Schreiner and Dr. Frank W. Asper, Tabernacle organists; and general music directors of each of the auxiliary organizations. This group forms the General Music Committee of the church.

Work of the group at present is being directed to preparation of a single hymn book for congregations and choirs. Plans are to eliminate many of the songs appearing in the two books now in use and to add several universal favorites.

Source and type of works to be retained are much the same as in the past. Although hymns of all churches have ever been used by the Mormons, a survey shows that one-third of the songs considered for the new hymnal are of L. D. S. origin, in both words and music. One-third are world favorites and hymns of other churches and denominations, the words and music having been written by persons not of the L. D. S. faith. In one-sixth of the hymns a Mormon wrote the words but not the music, and in the remaining sixth, the music only was written by a member of the church.

Although a far cry from the music that gave spiritual atmosphere to the first Mormon gatherings, the extensive program directed by the General Music Committee, as well as the great Tabernacle Choir itself, stem from those early nineteenth century

beginnings of church members in New York, Ohio, Missouri, Illinois, and the Great Salt Lake Valley.

Such are the early beginnings that brought construction of the great organ in the Salt Lake Tabernacle. This instrument ranks among fine organs the world over. Many thousands have heard it at daily recitals and over the weekly CBS broadcast of choir, organ, and "the spoken word" of Richard L. Evans. The performances of such artists as Joseph J. Daynes, John J. McClellan, and Edward P. Kimball in the past and Alexander Schreiner and Dr. Frank W. Asper at the present time have contributed to the fame of the organ and added greatly to the success of the choir.

Director Cornwall maintains that the origin of the Tabernacle Choir is really found in the beginning activities of the church. Church history, he points out, tells how, on March 27, 1836, "an excellent choir of singers under direction of M. C. Davis" sang at dedicatory services of the Kirtland, Ohio, Temple of the church.

"It is evident," he adds, "that a regularly organized choir was in existence throughout the sojourn of the Saints in Missouri, and was maintained in a way throughout the journey across the plains to Salt Lake Valley.

"Two weeks after the Saints arrived in this valley the Bowery was erected and a provision was made in

it for a choir. On October 8, 1848, a choir sang for the General Conference of the church."

Since that time the famous choral organization has grown from that small group to its present size of more than 300 singers who volunteer their services for a Thursday evening rehearsal, a Sunday morning rehearsal, and a half-hour CBS broadcast each week. They are now in their sixteenth year of consecutive weekly broadcasting over a nationwide network and in their ninth year under the direction of Mr. Cornwall.

More than 100 occupations are represented in the choir membership, and there are 400 selections in its active repertoire. More than 90,000 copies of music are in the choir library.

Much of the spirit of Mormon music is expressed in Director Cornwall's own statement about the choir's existence as a single unit since the beginning of the church.

"Each individual who has ever been a member of the choir has contributed his talents to the perpetuation of that living, breathing, vital thing which might be termed the soul of the choir. The choir (and when we say choir we do not mean any particular group of people, but rather a tonal ensemble) is not in character like any individual voice in it, nor is it a heterogeneous mass of voices. It is rather a blended unity, in the heart of which is found its soul."

GLENN GILDERSLEEVE WRITES FROM UTAH

Following are extracts from a letter written to the Editor by Glenn Gildersleeve during the period when he was serving on the music faculty at Logan, Utah. Mr. Gildersleeve visited many church and community music activities in Utah, and his observations make good companion reading to Mr. Harrison's article.

—Editor.

"In addition to its broadcasts, the Tabernacle Choir makes recordings of many of its easier selections. These anthems are assembled in booklets, and together with the records are sent to many smaller churches. I sat in with one group as they went through such a booklet and listened to the records for the first time. From the comments that were made

and the spirit of the singing that followed the playing of each anthem, I felt keenly the bond of unity that was created between the mother church and these outlying congregations through the medium of music. The central church organization also sends out music directors to hold schools for choir leaders in different localities.

"I attended a service in one of the smaller towns and found a choir of about 40. I am told that it is quite usual for small churches to have choirs with 40 or 50 members. All singing and directing is voluntary. While the singing of this one choir was not technically perfect, it was

moving and revealing because of its 'from the heart' quality. Some of the hymns seem to have cut deeply into the people's lives like these canyons in the Wasatch range of the great Rockies.

"But life here is not all seriousness. Each church has its recreation hall with planned activities every night. Needless to say, there is no problem of juvenile delinquency. The people play with the same abandon with which they sing their hymns. I have attended some of their evening square dance and play-party occasions which I have greatly enjoyed. I have in my classes some of the church recreation directors and they are especially enthusiastic about the games and rhythms which I have to offer. In fact, I have never taught such eager and alert people as I have in my classes this summer."

Success at Home

"These people have a philosophy of education that puts emphasis upon the fact that success can be found at home. Cultural living can be just as rich in a small town as in a city if people make up their minds it should be. The music teachers of Utah are distinctly superior. Many of them could get better paying jobs elsewhere, but they believe that success consists of service and in helping one's fellow man live more fully. Therefore, they stay at home and serve as leaders in community enrichment—with the result that this desert has not only blossomed forth agriculturally, but culturally as well. An education that teaches young people 'to live to their fullest and serve to their best' seems to have become a reality in Utah."

KRUEGER TO CALIF. POSTS

George Krueger has been appointed to the chair of church music in the San Anselmo Seminary at San Anselmo, Calif., where he will succeed John Milton Kelly, who has recently become director of music of the Board of Christian Education of the Presbyterian Church. Mr. Krueger will also be minister of music in the Calvary Presbyterian Church in San Francisco.

NOVEMBER-DECEMBER, 1944

CHORUSES SONG BOOKS BANDS

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Swinging On A Star	Burke and Van Heusen
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There Are No Wings On A Foxhole	Irving Berlin
T.T.B.B. — S.A.T.B.	.15
The Sweetheart of Sigma Chi	Stokes and Verner
T.T.B.B. — S.A.T.B.	.15
I'll Be Home for Christmas	Gannon, Kent and Ram
S.S.A. — T.T.B.B. — S.A.T.B.	.15
Carolina Moon	Davis and Burke
S.S.A.	.15
Sweet Hawaiian Moonlight	F. Henri Klickmann
S.S.A.	.15
Sweethearts on Parade	Carmen Lombardo
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Anniversary Waltz	Dubin and Franklin
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Band

Swinging On A Star	Burke and Van Heusen
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There Are No Wings On A Foxhole	Irving Berlin
Arranged by Erik Leidzen	.75
Waltz Medley—Carolina Moon, Little Street Where Old Friends Meet— Good Night Little Girl of My Dreams—When Your Hair Has Turned To Silver	
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From the Land of the Sky Blue Water	Charles W. Cadman
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American Seamen—Overture	Michael Edwards
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ANDERSON

(Continued from page 23)

that children proved that they could sing anthems which have distinct musical and literary value.

An exhibit of books, anthems, the newer church hymnals, and other materials used and recommended by outstanding church musicians was provided by one of the local music dealers. Participants had an opportunity to browse through and place orders for materials which they thought would be helpful. Many of the leading music publishing houses were represented in the exhibit.

A choral festival was presented as a service of worship in music on the final evening. Anthems representing the best in different church music traditions, varied in style as well as in theme, were included in the program. A string quartet and organ provided accompaniments. Ample provision was made for congregational participation in the hymn singing.

In order that there might be a high standard of performance in the festival, the music was rehearsed by selected singers before the Demonstration School began. In this way the program was prepared by the entire group in four rehearsals. The presence of several confident singers in each section made possible a final result which was highly gratifying.

If expressions of approval immediately following such undertakings are to be trusted, the directors of the school feel that it was successful.

The plans for the future development of the Church Music Demonstration School call for a week's study in the fall devoted to a consideration of Thanksgiving and Christmas music. Another week, to be set aside soon after the New Year, will be devoted to music for Lent and Easter. A consulting service will be set up whereby problems pertaining to choir music can be treated in correspondence. The college library of best anthems, organ music, books on church music, and recordings will be enlarged and placed at the disposal of all those directors who wish to make use of it. Nationally known choir directors and organists are to be secured as instructors and lecturers for the school as soon as adequate funds are available.

DUKE

(Continued from page 19)

I must point out that, in spite of the circumstances described above, I blame no one for not sharing the somewhat staggering expenses incurred by me in order to have the satisfaction of a single performance.

My second, and I hope last, experience of a like nature annoyed me considerably more. This took place last spring and under the following circumstances. A certain publisher with foreign connections became interested in my music. His firm was about to sponsor a series of concerts of modern music, and since I had nothing in my catalog that he considered quite suitable for inclusion in his programs he suggested that I write a special work, preferably for a body of strings and not to exceed ten minutes performance time. He further said that his aim was to publish such a work because of the commercial possibilities of a small orchestral combination and the shortness of the piece. I had a perverse desire to add tympani to the strings, and asked my new benefactor whether this addition would detract from the commercial value of the music. He told me by all means to add the instrument if I wished.

To the reader unfamiliar with the policies of music publishers, I must explain that when they "take on" a new work, for either publication or rental, they at least undertake to "extract" it—in other words, they take over the costly chores described by Mr. Schubart. On completing my score in this instance, I telephoned the publisher and asked him to send a messenger for the music and then turn it to a copyist. "That is entirely out of order, Mr. Dukelsky," said the publisher. "We don't do that sort of thing. We are giving you an opportunity to be heard. You provide to us the necessary material and we will give your piece a hearing. Then if we like it we will publish it." There was nothing for me to do but to comply with this request. Following the performance I discovered that: (1) I would be required to pay the regular union fee for the tympani player engaged by my would-be publisher; and (2) the publisher would *not* accept the work after all because it was written for

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*Oh, Father Who art in Heaven,
Thou Who hath given us birth,
Lend us Thy flaming sword, Oh
Lord!*

*To fight Thy battle on earth.
As we walk thru the perilous
darkness,*

*Lend us Thy holy light
That shines in Thy Heavenly
mansion,*

*To guide our path in the night.
And lend Thy shield and Thine
armor*

*To the gallant boys over there,
They are Thy children, Father—
And this is Thy country's prayer:
That soon may the forces of evil
Fall at last on their knees,
With the flag of Thy Kingdom of
Heaven*

*Flying high in the breeze!
Then sons will return to their
mothers,*

*And men to their wives, and then
This earth will be like Heaven,
Peaceful and bright. Amen.*

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To paraphrase a famous proverb: "Scratch a composer and you find a martyr." The two incidents which I have just described are tame stuff when compared with many of the slights and rebuffs of the kick-in-the-pants variety which every composer has to endure at some period of his career. Following is a story in which one of my colleagues was involved.

This gifted and hard-working composer won the first prize for a symphonic composition in a contest sponsored by a major symphonic organization on the occasion of its twenty-fifth anniversary which occurred recently. To add to the composer's triumph it was announced that Toscanini would conduct the prize-winning piece in a special appearance with the orchestra. The publisher-hero of the tympani anecdote recounted above agreed to publish the work, and in this instance went about it with great alacrity. At the precise moment when my composer friend was correcting proofs (which now are relegated to his collection of musical curios) word came that the Toscanini announcement was an error and that his work would be conducted by the orchestra's regular conductor after all. The stalwart publisher then telephoned the composer and informed him that without a Toscanini première the scheduled performance would lose its "sensational" aspect and that he would not publish the prize-winning score.

At the time of the appearance of the composers' manifesto (which was included in the first installment of this article) I accumulated a huge dossier which was to be used in the "Composers Speak Up!" brochure.

There were many Munchausenesque adventures — some laughable, some utterly depressing. The reader may well ask why the composers never did speak up and what ever became of the proposed Protective Society. But "speaking up" is ticklish business when you're forced to cajole and entreat in order to get played or published at all.

How and Against Whom?

The Protective Society was never actually formed because composers rarely see eye to eye on how and against whom they should protect themselves. To cite an instance, the American Composers Alliance (Mr. Aaron Copland, president) was apparently founded to "protect" those composers who were not already "protected" by ASCAP. There are reports of much dissension in the ACA ranks concerning policies and plans. The question is, are its members receiving "protection" of the kind for which they had hoped?

Herewith I offer a statement by Mr. Paul Bowles, one of our most gifted young composers and a music critic on the staff of the *New York Herald-Tribune*:

"Joined ACA back in the days of its inception. Attended meetings until it became apparent that no progress was being made by the society in the accomplishment of its stated aims. In 1941 tendered resignation, neglecting to keep carbon copy. In 1943 was asked to join ASCAP. ACA, however, claimed my adherence to that organization, thus making it impossible for me to join ASCAP. Visited ACA to investigate. Was told I owed several years' dues and that a member could not resign owing them. Besides that, ACA had no

copy of my letter of resignation, nor any knowledge of such a letter. Offered to pay dues, if that would free me, but was informed that nothing could accomplish that as ACA still had hegemony over my works. ASCAP suggests bringing suit to clarify issue."

It must always be remembered that no amount of "protection" will bring about a decent living wage for composers who wish to remain immune from box office dangers.

The financial status of the composer is a problem which must be dealt with realistically. There are three solutions. The first is to have an independent income as in the cases of Charles Ives, John Alden Carpenter, and the late Blair Fairchild. The second is to be proficient as an interpreter, conductor, instrumental or vocal virtuoso, or to serve music as a teacher or lecturer. It seems that almost any field in our art can be made lucrative except the business of putting black notes on paper.*

The third solution is to bend backward and write marketable stuff whether it be overtures, as suggested by Eugene Goossens, or ballets that can be converted into concert suites. As an example of the overture school there is Castelnuovo-Tedesco, who seems intent on providing the whole of Shakespeare with overtures.

All three have their merits, and a composer proceeds in accordance with his financial and family circumstances, temperament, and ability. William Billings was a tanner by profession. He used his leather and the boards of his tannery as note paper upon which to write his tunes. George Gershwin received \$2,000 a week from a laxative firm for playing his tunes on the radio. From Billings to Gershwin a composer's income has been considered his own private business, and his means have been tolerated so long as they have not interfered with his productivity and the quality of his output.

* It might be amusing to induce all living composers to go on strike and refuse to have a single bar of their music played until their terms are met. How far can performers go without their quotas of world premières, and how would the younger members of audiences like doing entirely without contemporary music?

TENTH ANNUAL COOLIDGE FESTIVAL

The tenth annual festival of chamber music sponsored by the Elizabeth Sprague Coolidge Foundation was held in the chamber music hall of the Library of Congress in Washington, D. C., October 28 to 30. Appearing on the programs were Alexander Schneider, violin; Ralph Kirkpatrick, harpsichord; Albert Sprague Coolidge, viola; Celius Dougherty

and Vincent Ruzicka, duo-pianists; E. Power Biggs, organ; and the Stradivarius String Quartet.

New works by Stravinsky, Rieti, and Piston were presented. The festival closed with a dance program by Martha Graham and her company, in three new ballets written for the occasion by Milhaud, Hindemith, and Copland.

People are always strangely complacent about composers dying in poverty. One composer I know, a man past middle age and often financially embarrassed, viewed this situation with complete sang-froid when he said, "If such a death was good enough for Mozart and Schubert, it's good enough for me."

SCHUBERT

(Continued from page 21)

ably not a single composer in the United States today who gets more than a few hundred dollars per year in royalties from these works, despite the fact that they represent the labors of a lifetime. Well-known composers are paid generously for successful ballets and motion-picture scores, but never for concert works—which usually include their most important and lasting efforts.

When a composer reaches a certain degree of prominence and when his works meet with success, he can very often find a publisher who relieves him of the financial burden of preparing his works for performance. Publisher and composer usually divide royalties evenly and though this delivers the composer from the crushing initial expense, he still cannot hope to earn more than a few dollars from his concert music.

Publisher and New Works

The position of the publisher with respect to new works, however, is almost as precarious as that of the composer. A representative of one of our largest publishing firms told this writer that no music publisher in the country expects to as much as break even in publishing new concert works. One or two works will more than repay their publishing costs after long periods of time, but the contemporary music department as a whole is almost always in the red despite the fact that publishers have the equipment to advertise and promote a work. He cited the example of one symphony by a well-known American composer which had a spectacular success, won prizes and was widely publicized. Yet it was over two years before the work received enough performances to repay the publishers for the cost of preparing the work.

The publisher is thus forced to

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regard the publishing of new music as window dressing, or as a luxury to be indulged in for prestige and educational purposes, instead of as one of his most important functions.

Examples of injustices resulting from this situation are numerous, and many of them have their ludicrous aspects. One may be found in the case of one of the most distinguished composers in the country. A new, major orchestral work by this composer was to receive its world premiere on a commercially sponsored broadcast performance, and, in view of the importance of the occasion, his publisher asked a fee of \$250 for the performance. Despite the fact that the concert had a budget which called for many thousands of dollars, and boasted the services of some of our most highly paid artists, the sponsors would not agree to the performance until the royalty was reduced from \$250 to \$200.

Finding a remedy for this situation is no easy task. Certainly the first step is to find some means of augmenting sympathy for, understanding of, and interest in contemporary composers and their work, and thus create a genuine demand for their music. For it is only fair to assume that under ideal conditions a fine new work should earn for its creator as great a material reward as a fine performance earns for an outstanding interpreter. Meanwhile, it is an all too common cry these days that our country has not produced as many excellent new works as it should. Is it not, rather, a minor miracle that our composers have found time and energy, among their problems of earning a living, to produce any at all?

—
Note: The above article is reprinted from the New York Times with permission of the Times and Mr. Schubart.

CATHOLIC EDUCATORS

(Continued from page 15)

approach to the problems of music education. Inspiration and encouragement will follow the observation of what others have achieved with undeniable excellence. The unifying force resulting from a banding together of clergy, superintendents,

and supervisors, religious and lay teachers, college instructors, organists, choir directors, and musicologists into one influential group will have a beneficial effect upon all concerned with music education in our Catholic schools.

The third aim of the NCMEA, as formulated in the constitution, is: "To provide a standard whereby Catholic schools may be enabled to evaluate their progress in both liturgical and secular music." One of the difficulties every music teacher must face is how to gauge the results obtained. Are the results excellent, fair, or below par? And upon what principle is this evaluation to be made? It is the hope of the NCMEA to engage its members in the formulation of some standards by which the achievement of each branch and plane of music instruction can be measured. Not, indeed, that the Association seeks or advocates legislation and regimentation any more than it seeks or advocates a standardization of methods, books, or procedures. But all Catholic music teachers must become aware of the duties incumbent upon them in their various levels and fields of instruction, and through that awareness learn to recognize wherein they have failed.

The first steps toward setting up these standards will be to recognize clearly the aims of Catholic education in general, and to keep in constant touch with the progress made in music education methods and techniques. With these aims in view, it will be the policy of the NCMEA to meet in alternate years with the National Catholic Educational Association and the Music Educators National Conference. By meeting with the NCEA, Catholic music educators will be assured of a firsthand acquaintance in fields other than music. Music educators will be able to work hand in hand with others in furthering the programs designed to improve our educational system. They will be able better to integrate the music courses with the full curriculum; they will understand more clearly how music is expected to fit into the scheme of religious, ethical, and intellectual training. Other educators, too, will be enabled to discover the specific problems of the musicians, and the interchange of

opinion will be helpful in the solution of mutual difficulties.

Catholic music educators will likewise benefit by contacts made with the school music educators at the biennial conventions of the MENC. The many programs offered at these conventions will keep the members of the NCMEA informed of the progress made in the field of secular music. The religious outlook of Catholic music education is very different from the purely secular outlook of public school music education; our "philosophies" are poles apart. But there are many things all music educators share alike. Methods and techniques of instruction, ways of en-

gaging the interest and attention of pupils, new approaches to specific problems—these are matters in which the experience of others, in our schools as well as in secular institutions, will be of great general utility.

Catholic music education is the scope of the NCMEA—Catholic music in the elementary schools, high schools, colleges, and universities. The Association purposes to do all in its power, by the shaping of its plans and programs, to promote a general interest in the improvement of sacred and secular music and, by the mutual encouragement its organization affords, to aid Catholic educators in their arduous task.

JACOBS

(Continued from page 11)

Base tone upon one basic vowel; *oo* is generally good
Use the best voice as a model for the others
Give children frequent opportunity to hear good tone
Teach them to pronounce uniformly and phrase intelligently
Concentrate on one thing at a time
Use unison songs chiefly
Be patient but persistent.

VI. Conducting rehearsals

Start on time
Give each child a permanent seat
Plan rehearsals in detail
Have plenty of good music and keep it in good condition
Use few exercises and simple ones
Exercises should grow out of the immediate difficulty
Learn all songs thoroughly
Vary the approach—contrast new with old numbers; alternate mental and physical activities
Use rivalry; individuals, rows, other choirs, boys versus girls
Establish good posture and quiet rhythmic breathing
Teach children to march well
Make children conscious of the difference between good and bad tone (recordings are helpful).

VII. Creating morale

Expect fine things of the children; make the choir important to them
Give definite responsibility to reliable children
Have no favorites
Be firm but not harsh
Have few rules but hold to them
Be certain that both parents and children understand the rules
Insist on a high standard of performance
Have definite requirements for participation in public performances
Routinize all physical details of rehearsal
Make outsiders conscious of the choir
Use all legitimate means of advertising
Plan unusual outings or educational trips for the choir
Always have an interesting immediate objective for the children
In your own mind have an ultimate standard of perfection toward which all effort is pointed.

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Day

June In January

Lonesome Road

Love In Bloom

March Of The Grenadiers

Moon Love

My Ideal

Only A Rose

On The Isle Of May

Praise The Lord and
Pass The Ammunition

Someday

Song Of The Vagabonds

Thanks For The Memory

Twilight On The Trail

Vagabond King Waltz
(Huguette Waltz)

With The Wind And The
Rain In Your Hair

•

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SWARM

(Continued from page 13)

natural aptitude for the study of music as a means of self-expression should be encouraged to apply for choir membership. He should be admitted if he is willing to be present at the weekly rehearsals and worship services. All necessary vocal training can be given as a regular part of the choir's instruction. An individual choir tryout should not be an examination, it should merely enable the choir director to become acquainted with the applicant. A short conversation plus a few "Ahs" should yield information regarding the following: breath control, tone, range, memory, and sight-reading ability. An application blank should be filled out by the prospective choir member, giving his name, address, telephone number, birthday, vocal training, and choir experience. A space for the applicant's signature can be placed below a loyalty pledge specifying that "Three unexcused absences may cause dismissal from the choir."

Paid Singers

A singer can hardly be called professional unless he is receiving ten dollars or more a Sunday, and if the choir director contends that one or two dollars a Sunday is all an artist is worth, surely it is an insult. Why not admit that the organization is really 100 per cent volunteer? Singers appreciate a choir director's frankness when he states that the church simply does not have the funds to pay musicians what they are worth; it is necessary, therefore, for the participant in a church music program to make a personal contribution of his talent. But, on the other hand, what student could not use a dollar or two a week to help pay for voice lessons? An older person making a living as a clerk might feel that he could volunteer to sing in a choir if his transportation expenses were taken care of. A married couple might be free to sing in a choir if the church paid for a girl to stay with the baby. But it should be made clear to all concerned that these persons are not being paid for their services; rather a little financial aid makes it possible for them to donate their talent to the church.

Leadership

The choir director should be competent, well-liked, and enthusiastic. If he has not been trained in a choir school, he should study such books as Davison's *Choral Conducting*, Coward's *Choral Technique and Interpretation*, and Stoessel's *Technique of the Baton*. The thin volume by T. Tertius Noble entitled *The Training of the Boy Chorister* offers a wealth of practical suggestions. Waning enthusiasm on the part of a choir director can most quickly be cured by his observing some successful choral group. If no local organization can provide this inspiration, a trip should be made to a metropolitan area where such encouragement can be found. A three-day weekend can be planned to include visits to several choir rehearsals and to at least three worship services. The performance of excellent groups will confirm one's good theories; that of bad or mediocre groups will emphasize one's faults. Where it is financially and otherwise possible it is an excellent idea to take the entire choir on such a trip in order that they may catch the inspiration derived from hearing the finest choirs in the area.

Courses of Study

Class study may well include the proper production of vocal tone, the establishment of accurate pitch, the cultivation of effective diction, and practice in sight-reading. One of the most useful books covering these subjects is *The Art of the Choral Conductor*, by William J. Finn. An entirely new creative approach to music can be taught, based on the research and findings of Frederick W. Schlieder. The material in two of his books (*Fundamentals* and *Lyric Composition through Improvisation*), although not written especially for vocal instruction, can be easily adapted to convey his ideas to the singers. After a few months' study, the choir members can compose their own responses and intonations. The ear-training allied to this approach is invaluable to efficient sight-reading.

Music appreciation as presented to the choir members should not be a duplication of the training that they receive in high schools and universi-

ties. It should include discussion of the work of outstanding church musicians—even contemporary church musicians, if preferred. The singers should at least know about the composers of the anthems.

Interesting Rehearsals

Choir members find a successful rehearsal enjoyable as well as instructive. The special training offered should be scheduled during the first section of rehearsal so that singers must be on time for this added instruction. A short warm-up and vocalization period should follow, and then should come the singing of a familiar number that the choir can interpret well. The rehearsal can continue with sight-reading or practicing anthems. After a strenuous workout, there may be a five-minute intermission.

The second section of the rehearsal can well start with the singing of the hymns for the following Sunday service. It is suggested that the first section of the rehearsal be held around a grand piano in a room large enough to allow good ventilation and vocal blending. The second section may then be in the form of a final rehearsal in the chancel and may include the hymns and responses. Singers should be encouraged to make suggestions concerning choir details. Many groups devote several minutes of each rehearsal to a discussion of the music of the previous Sunday, their reaction to the anthems sung, and the "echoes" from the congregation.

Awards

There seems to be no harm in the use of awards in recognition of choir achievement, as long as the award itself does not become the prime goal. A tested plan for use with junior choirs is to allow those with perfect attendance for one month to wear a service cross (or medallion) as part of their choir vestment. The crosses themselves are, and remain, the property of the church, and are merely loaned to those choir members who earn the right to wear them. The number of years of choir service is indicated by the color of the ribbon suspending the award.

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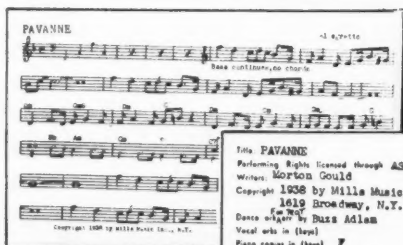
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choir, including the adults, can be given a rating at the end of the season, based on a credit system similar to the following.

ATTENDANCE	CREDIT
Rehearsal—on time	5
Morning Worship	7
Vespers	9
Rehearsal—tardy	4
Excused absence—notification in advance	3
Excused absence—no advance notification	2
Unexcused absence—notification in advance	1
ACTIVITY	
A in school music—each report card	2
B in school music—each report card	1
Solo in anthem	5
Special help on choir work—on day other than Sunday or rehearsal day	5
Private lessons on a musical instrument, per semester	10
Membership in school orchestra, band, or glee club, per semester ..	10
Securing new member who attends at least three consecutive rehearsals	10
Christmas Caroling	10

Social Life

The social life of a volunteer choir is extremely important. This refers not only to the special parties, trips, and picnics, but also to the friendliness expressed at rehearsals. It is the opinion of the writer that most parties, with the exception of the expected Christmas and Halloween gatherings, should be unannounced and unexpected. A loyal group that attend rehearsal on a cold blustery night can be pleasantly rewarded by a social hour and some hot refreshments after rehearsal. All parties should be planned in detail, however, even though they come as a surprise to the group entertained.

Good Business

Everyone takes pride in being connected with a successful organization. On this point the choir director can take a few pointers from any established business house. All choir rooms should be kept clean and attractive. Vestments should be clean and pressed at all times; white collars should be really white! All choir bills and personal bills of the director should be paid promptly. (Credit-rating bureaus find churches and musicians their worst offenders.) Correspondence should be answered promptly.

JOHNSON

(Continued from page 25)

Conducting and four in Vocal Methods. Each student is required to study voice and some instrument during each of the three years. Voice, organ, and piano are offered as both major and minor applied fields. Completing the music curriculum are five hours of weekly choir rehearsal and regular recital appearances by each student.

Our music department faculty has been carefully selected. Its members are competent musicians who are trained and experienced in the many aspects of the ministry of music. All of them are dedicated to the task of training capable church musicians who will take their places alongside the pastors of the Southern Baptist Churches in the development of church and community spiritual life.

COUNCIL SURVEY

(Continued from page 39)

had them. Several of those replying enclosed reprints of articles written by staff members on some phase of this subject, indicating a very healthy and progressive interest.

The point that strikes me most forcibly is that we have made considerable progress in the past 40 years, and more especially in the last 20. It is true, of course, that extensive use of music has been made at Kalamazoo for 50 years, but in many institutions—good ones at that—music was not well organized prior to 1920. A side-light is thrown on this by the statement from several institutions that they have not had to think about replacement of the musical director because the first director is still serving. In one instance, this gentleman has held his post for 14 years.

This advance has not come about fortuitously and this is the time to commend the vision of the Committee on the Study of Music in Institutions which, with headquarters in the Russell Sage Foundation, put Dr. van de Wall at work in this field, first at Central Islip State Hospital and then in the Pennsylvania Bureau of Mental Health. Meanwhile for years he carried a course at Teachers College, Columbia University. This work was done without blare of trumpets but was fundamentally

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IT'S A SIN TO TELL A LIE	—	—	T.T.B.B.
I'VE GOT A GAL IN KALAMAZOO	S.S.A.	S.A.T.B.	T.T.B.B.
LITTLE SIR ECHO	S.S.A.	S.A.T.B.	T.T.B.B.
MY HEART TELLS ME	S.S.A.	S.A.T.B.	T.T.B.B.
MY MOM	—	—	T.T.B.B.
ROMANCE	S.S.A.	S.A.T.B.	T.T.B.B.
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TAKE ME	S.S.A.	S.A.T.B.	T.T.B.B.
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sound, starting with investigation and using techniques that were found effective, to build a program of teaching. Since Dr. van de Wall was called upon for many addresses, particularly before musical organizations, his work became somewhat widely known. It is not implied that all interest in institutional music centered in this one committee, but we may recognize that the work of the committee was quietly fruitful.

While a few characterizations of the kind of person that is wanted for this work are not well thought out and show lack of experience, most of them are quite right in stressing the personal qualities that are needed. Not every musician can be a successful hospital worker. Indeed why should we expect this? On the other hand, it is hardly enough that one can carry a tune and entertain a few patients—though this is much better than no musical program at all. If one were entirely ignorant of the subject, he could go through these questionnaires and find admirable descriptions of the kind of character and the kind of musical background that are desirable in a musical director. Let it be granted that persons of less accomplishment are useful; but our thinking is clearer if we formulate what we want in a director. One executive wants the musical worker even to know how to secure funds for new music, and in some parts of the country this might be a weighty consideration.

We asked whether the use of mu-

ANNIVERSARY FESTIVAL

Temple Emanu-El in New York City has announced the presentation during the winter season of a series of musical programs to be performed in honor of the one hundredth anniversary of its congregation. Under the general direction of Lazare Saminsky, soloists and choral and orchestral ensembles will unite to perform works which will illustrate "A Hundred Years of American Music."

On October 20 a group of consecutive Friday afternoon organ recitals was begun. Joseph Yasser, Max Sinzheimer, Norman Coke-Jephcott, Frederick Kinsley, and Willard I. Nevins will play in this series.

A conference on Hebrew and synagogical music is scheduled for December.

sic in the several institutions is recreational rather than therapeutic. Many answers develop this subject in a thoughtful way. A conservative statement in an institution that has no director is that the therapeutic effect there is doubtful, but that the music is important as a recreational outlet. The situation was well summed up by another who said that the more the patients participate in making the music, the more therapeutic it becomes.

So far as these replies go, it would seem that the Illinois State system has perhaps gone a little further than other State systems, although

there are many individual hospitals that have done quite as well. Even in Illinois, however, it is true that not every hospital has its own musical director.

Report on the Survey

By Willem van de Wall, Mus. D.

The 209 institutions for nervous and mental diseases which sent replies to the questionnaire included 1 Federal Hospital, 1 U. S. Medical Center for Federal Prisoners, 5 Army Neuropsychiatric Hospitals, 15 Veterans Hospitals, 128 State Hospitals, 1 State Hospital for Insane Criminals, 6 County Hospitals, 9 Psychopathic Hospitals and Institutes, 1 Neurological Institute, and 42 private hospitals and sanatoriums.

The survey was undertaken for informative and not for critical purposes. Therefore, the questionnaire was designed to obtain data on the extent to which music is used in mental hospitals in the United States, not to evaluate the different practices which appear from the answers. The hospitals included in this inquiry range in bed capacity from thirty-three to over 8,000.

According to figures quoted from the March 25th, 1944, Hospital Number of the Journal of the American Medical Association, the total number of beds for nervous and mental patients in the mental hospitals of the forty-eight states and the District of Columbia is 650,993, as against the total number of hospi-


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tal beds, 1,043,261, for all other illnesses in all hospitals.

Music is used as a recreation when and where applied informally; when it is used without medical prescription and proper supervision; when patients partake passively as an audience or actively in groups. Other opinions are that "recreation is therapy," and "a distinction between the recreational and therapeutic application of music is theoretical and academic," and that "in practice both uses overlap."

In other replies definite therapeutic potentialities are ascribed to the use of music and medically beneficial results are mentioned.

Active participation in the making of music is generally considered more valuable than listening. The latter "has been shown to have sedating effects and to be an aid in gaining rapport with negative patients. In specific instances music is considered a sedative for hyperactive patients. It has been found to develop through group performance a spirit of cooperation and fellowship, and to cause timid patients to overcome their inhibitions.

It is regarded as especially beneficial for those individuals who have sufficient ability and contact with reality to learn to play musical instruments, or in the case of those who have had musical training prior to becoming mentally sick.

Orchestral playing has been found very helpful in combination with psychotherapy, in "furnishing in-

MUSIC EDITING COURSE

The Division of General Education of New York University has announced a course in Music Editing. This course opened at the Washington Square College of the University on September 27 and will continue until January 10. It is under the direction of Felix Guenther. Subjects to be considered include: a survey of the present situation in the field of music publishing in the United States and abroad, the general duties of a music editor, American and international copyright laws, technical and mechanical processes—including field trips to engraving and printing plants, preparation of manuscripts for publication, and proofreading and manuscript correction.

numerable opportunities for transference reactions among the members of the orchestra." One hospital reports the use of a weekly rhythm band, over a period of eleven years, under the leadership of a public school music director.

Instruction in music is considered of definite therapeutic value for patients with musical inclination and erudition. It has been found to create new cultural interests as well as to revive dormant ones in many patients. Classes in music appreciation are held to revive and arouse an intellectual enjoyment of the art.

According to the psychiatric staff

of one hospital, "the cacophony of jazz music is a disturbing influence to all types of patients, and especially to neuropsychiatric patients." It is the experience of the staff that such music has been used too often without taking into consideration the effect on sick people.

Referring to other types of music in this connection, it is stated in this same report that "music calculated to stimulate rhythmically, such as band music, is cheerful in its effect; spirituals or American folk songs are soothing to most people; therefore, a bibliography of such music arranged for specified purposes might prove helpful to recreational and special service staffs."

It is pointed out several times that music is one of many forms of occupational as well as recreational therapy, and that it has particular value for stimulating the patient's interest and active participation in group activities, such as physical exercises, dancing and theatricals. In one institution its use is stated to have increased group participation 40 per cent.

A warning is sounded against overestimating the value of music as a means of therapy. "In the treatment of the mentally ill, music has a therapeutic value along with other recreational activities, and it should not be considered as a specific measure for mental disorders in the same way that the sulpha drugs are specific for certain physical ailments."

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having definite understanding of mental patients, having "rapport" and a feeling for their needs is regarded as essential to give the music work the proper recreational as well as therapeutic significance. The following opinion bears on this subject: "It would appear as if there would be an actual danger that the patients might be using music merely as an expression of delusional ideas. Thus music might become a means of re-enforcing a delusional system rather than combatting it."

In several statements the use of music is considered as mainly recreational and incidentally therapeutic.

From among the many more detailed opinions considering the use of music, both recreational and therapeutic, the following is an example of the therapeutic possibilities seen by one psychiatrist: "We have been endeavoring to exploit from music as many as possible of its therapeutic properties. Such properties of music are attracting attention, prolonging its span, modifying the mood, stimulating imagery and associations, relieving internal tension and facilitating self-expression. Also through the medium of song to offer an opportunity to make "rap-prochement" with reality by helping to set the patient's mind on some past experience—basic reality. In addition, the social and educational properties inherent in music have been exploited as a therapeutic aid. We have lent our musical facilities for religious services. The powers of music could be made more useful and effective in the treatment of the mentally ill by further research."

The need for the scientific approach to the entire problem of the recreational or therapeutic use of music in mental hospitals is further stressed in the following statement of a medical authority:

"This is a matter for further determination by research methods. There are opinions which sound authoritative on both sides of the question. This indicates a more accurate scientific evaluation of the whole situation."

Widespread Interest

The information contained in the returned questionnaires discloses that there is among mental hospital administrators a widespread interest in the institutional use of music. An eagerness is frequently expressed to further develop this use by expansion of the current musical program and, if the budgets would permit, by the appointment of one or more qualified music workers. The need for thorough scientific testing is stressed to arrive at definite conclusions on the treatment values of music and the desired qualifications of hospital music workers.

Lack of progress in the use of music is attributed in several instances to financial restrictions due to the war and the lack of properly trained music workers. In a number of hospitals carrying an extended music program, the war seems not to have affected the continued employment of paid, trained music directors.

Music is used for entertainment purposes only in a few institutions, in others a variety of musical activities for and by the patients serve in

addition educational and therapeutic purposes. Although ideas differ on the possible value of music as a therapy, there is no disagreement of opinion that musical activities, when carried out under proper medical supervision and qualified musical directors, have had beneficial effects on many categories of patients.

Music made by the patients themselves, either in groups or individually, is generally regarded as more helpful for their improvement than music made for them, particularly in the case of regressed patients.

The institutional music program includes both vocal and instrumental activities. Courses in music appreciation have been added in some instances to increase the patients' intellectual musical interest. In general, the scope of the program seems to depend on two factors: the administrator's wishes, and the qualifications of the person in charge of the music program.

The financing of a music program is in many hospitals still in an undeveloped stage. As long as volunteers can be recruited, many administrators are not in a position to ask for money. Recognition of the status which music and musicians can have, and provision for them in the budget, have enabled several of the leading hospitals, both large and small, to demand and obtain continued musical service of a high caliber.

From many institutions which have recognized in theory and practice the value of music for their patients, no complaint is heard that the lack of funds curtailed their music programs. An amazing resourcefulness is shown by some administrators in finding both money and musicians who could be fitted into the hospital situation.

The frequency with which hospital administrators say that they cannot find the proper music workers offers a challenge to educational institutions.

The two outstanding practical needs shown by this survey seem to be the medical testing of music as to its therapeutic qualities, and the development of standards and curricula for training of qualified personnel by educational institutions on the basis of careful planning and cooperation with hospitals.

NEW NATIONAL MUSIC COUNCIL BULLETIN

The latest issue of the *Bulletin of the National Music Council* contains 36 pages of articles and reports which cover a wide range of music activities.

At the last meeting of the Council the presidency was assumed by Howard Hanson. The former president, Edwin Hughes, retains the position of executive secretary. Thirty-seven member organizations were represented at the meeting.

Among the principal features of the current *Bulletin* are: a survey of major symphony orchestra pro-

grams of the 1943-1944 season, a survey of the use of music in hospitals for nervous and mental diseases, several articles on the relation of music to wartime activities, reports on congressional legislation affecting music and government regulations concerning music, a list of current contests and competitions, and a summary of the activities of member organizations.

This *Bulletin* may be secured on subscription through the National Music Council, 338 West 89th St., New York 24, N. Y.

